EAST BAY EXPRESS

JANUARY 18-24, 2012

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TRAVELING BANDS DO NOT CROSS

How music industry rules are blocking artists from playing in Oakland.

By Ellen Cushing and Rachel Swan

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On the Cover *Illustration by Brian Kelly*

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EAST BAY EXPRESS

BRIEFS

erotic shorts film competition

by Terry Furry

FEB 16 2012

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NEWS & OPINION

LETTERS

Kids-Free Coaching

Thank you for a fascinating and well-written article. I'm not even a sports fan and I couldn't put it down. Coach Collins sounds like a wonderful dad, a real natural. I wonder if he would be able to give his players so much care and attention if he had kids at home. Maybe it's good that he doesn't. He can do a lot more good in the world this way.

Jan Van Dusen, Oakland

More Coach Collinses, Please

Wow! What an amazing story! The young men that Coach Collins has had the fortunate opportunity to mentor must be very proud. Learning the most important lesson of their young lives, no, I'm not talking about basketball. I am referring to the lesson that there is more to life than the violence of what you see in your neighborhood! There is another road open to them, the road to success, safety, and security. We need more teachers, coaches, mentors, and volunteers like Coach Collins to prepare our children for their futures and ours!

Robin Norwood, Fair Oaks, California

[illegible] the Ex 1/4

Bad Timing, Nike

The article on Nike's evil legacy, Air Jordan, shows promotions doesn't even begin to reveal how many parents who formerly may have liked the brand — which, to me at least, used to represent the checkmark of inclusion — now feel disgust at the way our children were excluded from buying shoes just before Christmas: shoes that we painfully and diligently saved for.

My son and I arose at 5 that morning — a work day for me and a school day for him. We drove to downtown Oakland's Footlocker and he determined that the line was already too long for him to get his popular shoe size, as we knew supply was limited (although to this day we do not understand why, as it only creates bad faith, false scarcity, and opportunities for scavenger-scum resellers who had inside connections to obtain the shoes).

We then drove to Telegraph Avenue, to Sheik Shoes, which has subsequently closed, and he found out that the store would not start selling the shoes till 9 a.m. My son's school starts at 7:40 a.m., and although it could have caused conflict beside the extreme disappointment, my son has already learned the right values from me so understood why he needed to be in school and not waiting on line. Bad timing, Nike. Why not have held the promotion on a weekend day?

Needless to say, my son is such a good kid that he did not accept my offer of me waiting on line and missing work (not to mention putting myself at risk of getting accidentally involved in any squabbles that may have arisen on line). I am proud of him, because he embodies the true student athlete spirit Nike is so quick to appropriate as an outcome of buying and wearing their gear, instead of facilitating and rewarding that spirit by fair play.

Nike: Let everyone who wants to buy the shoes have them. Do you really know how many single moms and sons were out there? You have excluded us and I can only hope we will now go on to exclude you, at least I will until I get a personal apology and a college scholarship for my son from your inept and misguided marketing team. By the way, the only family we know who got those shoes had a connection. Is that the image Nike wants to be remembered by?

Wendy Schlesinger, Berkeley

The Enemy Is Us

I can appreciate Mr. Youngdahl's article in that it is not another of those oh-so-tiresome bitter rants against capitalism and corporate greed, and how we'd all be better if we lived communally with nature. Kudos to him for staying in the realm of intelligent conversation. However ...

It might not be fair to criticize, when the article was clearly not long enough to fully articulate the larger points of his beliefs, but Mr. Youngdahl suggests that "The occupiers have challenged all of us to put blame where it is due when we see problems ... and he places that blame on society and corporations (in this case, Nike). Nowhere does he ask that the blame be put where it not only ultimately belongs, but where it will do the most good: with the people.

Mr. Youngdahl states that we are the sufferers of an unfair society and culture, and I agree with him. My entire life has been lived out of touch with the mainstream. Sometimes it was not by choice, but even when it was I still found it occasionally hard to resist what our society and culture demand. Mr. Youngdahl characterizes us as addicts. Like many courageous fighters of things that cause addiction, Mr. Youngdahl lays all the blame on the thing itself.

We might be led (coerced, pressured, whatever) into doing something, whether it's drugs or buying sneakers, but ultimately it's because we let ourselves be led. We might seek help in overcoming these addictions, but all the help in the world will do no good if we choose not to stop the addiction. I speak as someone coming from a history of addiction who also works with teenagers and addicts.

Mr. Youngdahl raises the larger issue of the Occupy movement and broaches the problems I have with it. I'm not against what the occupiers are for. I'm not even really against how they do it (though I'm not fond of it). I'm against that they're asking the problem to change itself. Until we (the people) are willing to accept the responsibility (and, yes, the blame) and force change to happen, it's not going to. You can ask your dealer to stop selling you dope because you have a problem, but if you keep giving him money he's going to keep giving you the same dope.

It's not easy; it takes constant commitment and action, but it's the only real solution.

Michael Steinbrueck, Oakland

The Medium Is the Message

Herbert Marshall McLuhan. It may be a name from the past, but he was prescient — he anticipated exactly the point of this story. The phrase "The medium is the message" was one of McLuhan's lasting contributions to society. As an explanation for the Nike debacle it is spot on and it's applicable to McLuhan's native England and the riots there.

We have become a society — we being the G20 countries — where things are more important than ideas and ideals. Corporations, on behalf of their stockholders, try to sell whatever it is they make: shoes, handbags, fighter jets, etc. The way they sell is to create "buzz," to make people into buyers — "have-to-have-its" might be more appropriate here.

In and of itself, this is no evil in any place but a true communal environment, and we, the G20 — and specifically the US and the EU — are not communal. The fact that "We live in a sea of seductive corporate messages" and that "We have no choice but to swim in this sea of advertising images" does not create an imperative. It does not make us do anything. We choose to give in to the desire for the products — Nikes, Guccis, Chrysler 300s (thank you Eminem). If the author's position is that we have lost free will, then his plea is wasted, as we cannot break loose of the medium. If he still believes in free will, then the medium is just a messenger, not the message. In a sense, the article reinforces another McLuhanism: "When a thing is current, it creates currency."

That is really the message of the riots.

The looting in the UK, or the clamor for the newest Air Jordans, is more a reflection of the 99 Percent concept. It is human to aspire to some station in life better than that in which we are located. It is the societal acceptance of the lack of morality that leads to such events over a pair of sneakers. The author wants us to blame the business sector: "The corporate pushers have made us addicts." How many people become alcoholics because of advertising or product placement? How many people become drug addicts due to the ads on TV (except maybe the Cialis crowd)? We should refuse to deny our own personal responsibility for incivility.

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Last, the author is right to point out hypocrisy but he aims his weapon at the wrong target. The article touches on the keystone of the matter — "Yet this same judiciary has ignored the significant financial crimes committed in that country. Sound familiar?" The government in every branch has allowed white-collar crimes to be taken for granted; they only prosecute the most public figures or those involved in the most public matters. The reform of hypocrisy in the judicial systems and in enforcement of laws should be our goal. That is where the 1 Percent (maybe 5 percent to 10 percent in reality) wields its power, so that is where the battle must be waged.

As McLuhan also said, "Whereas commotions depend on speed-ups, justice requires delay." We must begin the fight for justice, not pick a fight with merchandisers.

Richard Isaacoff, Pittsfield, Massachusetts

Advertising Works

No one has forced the looting of shops or the fighting over designer running shoes or the maniacal behavior of shoppers on Black Friday, but they are symptoms of a common illness. No, I don't mean that the people who committed these crimes are free of the responsibility for them, but, like the author, I suggest there is a connection between our culture's need to constantly inflate consumer desire for "stuff" and society's need to control the underclass, typified by the English judiciary who decreed the harshest possible sentences for the looters.

There would not be a huge media/entertainment segment of the economy engaged in selling the hugely expensive enterprise of selling "stuff" on movies, TV, radio, the Internet, and permutations of those if it did not work, and it works extremely well. People almost always underestimate the influence that advertising has on them in experimental situations, so we can assume that we, and others, are more driven by the induced desire to buy and own things than we realize. If we are unhappy with our lives, it's logical that we would be more likely to believe that buying things would make us happier.

I disagree with Richard Isaacoff that he and the rest of us are not addicted to having and acquiring more and more consumer products and consumables. When one has lots of stuff, as anyone but the homeless does in our society, the only reason to buy more is if something is used up or wears out. There is no rational purpose for closets full of clothes or a car in the city — how many of us are addicted to having "stuff" to feel secure, valid, affirmed, adult, competent, beautiful, manly, etc.? How many of us still need more?

As long as we define the American Dream as "living the good life" — doing it better and in a bigger house than our parents did, and making sure our children do the same, we are playing into the hands of the One Percent who want to keep us in our place. Consumerist culture is not realistic for the earth, or for any economy, but if everyone is trying to "get it" for themselves (as long as we have enough cops and prisons) we can sell lots of "stuff" made in China, and stock prices will soar (sad task).

We have to look clearly at the propaganda that corporate and other advertising is streaming at us, and we have to teach our children to analyze it. *Adbusters* magazine is a good place to start. Read it with your kids, use it at your church and community groups.

Sandra Streifel, Vancouver BC

Claim Your Freedom and Power

This is a call to the young people of the Bay Area to claim their power. Tell your friends that you won't let corporate America run your life, that you have the power of choice, that you may "live in a sea of seductive corporate messages," but you know a hook when you see one, and that you refuse to add to the bank accounts of the One Percent by biting their hooks. What power is in your hands to tell corporate America that you will not let it continue to control our politicians, our economic system, and our freedom to think for ourselves.

Thank you for claiming your freedom and power.

Stuartetre Irish, San Francisco

Good Riddance, Redevelopment

It's probably not what Jerry had in mind, but given how Oakland redevelopment turned it to a predatory assault on the city's productive citizens in the case of Fong and Revelli, and then added insult to injury by spending the taxpayers' money in court for years to legitimize the reality distortion field that productive, taxpaying businesses could be declared blighted and seized to suit the convenience of a developer to serve some fanciful "greater good" that was all about the benjamins, it is extremely satisfying, and just to see the redevelopment agency not merely sent to the penalty box but sent into oblivion. Finally some accountability. Thank you.

Mary Eisenhart, Oakland

Unite Around "Like Wine"

Regulate Marijuana Like Wine sent an email around announcing over $120,000 in receipts for 2011. We need to get behind one initiative and it looks like Like Wine is going to be it. The longer we are bifurcated, the worse our chances get. If we don't move the ball down the field this year, we will lose everything, including medical marijuana in California.

Mathew Barnes, state field coordinator for Like Wine Now

Grand Tavern Rocks

Love this place. Thanks for the reminder that I don't frequent it enough even though it is a short walking distance from my house.

Troy Armstrong, Oakland

Sustainability Is Possible

The recent review of Bette's Oceanview Diner displays a common but invalid perspective many people share about sustainable food. The article declares, "Though she'd prefer organic meat, diner price points make it cost prohibitive to shop from the fancy ranch."

As the chef of The Sunny Side Cafe, I can say that this statement is not true. Bette could easily afford it; she is simply choosing not to make sustainability a priority. I run two Sunny Side Cafe locations in Berkeley and Albany with equivalent prices to what Bette's is charging. At this price point I do have to make some compromises, of course. However, I am able to buy my beef and turkey from "fancy" BN Ranch right here in Bolinas when it is seasonally available. These animals are cared for personally by Bill and Nicolette Niman and are as local as one can get. For another example, I purchase sustainable Wild Planet tuna and I am able to keep my costs the same as for conventional tuna by altering my portion size. Now I can offer a better-tasting Pacific tuna that I know is in harmony with the ocean, my prices are the same, and my customers are happier.

I am not the only local restaurant who is able to offer quality, sustainably minded ingredients for this price point. Saul's Deli also has the same prices as Bette's Oceanview and The Sunny Side Café, and the December 28 issue of the *Express* describes how they made the switch in 2011 to more sustainable meat sources.

It takes a lot of work and diligence to source sustainable products for a restaurant. But it is false to pretend that we can't all do our part, no matter what the price point is.

Aaron French, chef, The Sunny Side Cafe

Thanks ... But

Hey Rachel,

Thanks for writing about me. Most of what you say in this article is right, more or less, but some corrections/clarifications are in order: As I pointed out in my first email to you, I do sing. In fact, I sing songs by most of the bands that you mention here, whose music I cover. I also sing most of the songs on my album. You can hear a few of them at myspace.com/rockpiano. At this point in time, though, my vocal performances are few and far between. Thus I am indeed an instrumentalist, as you say, at Disco Volante and the other venues mentioned. (Kevin of Disco Volante has expressed interest in hosting a DJ Lebowitz vocal performance in the future. When I'm ready, there'll be an announcement, and I'll do it either there or somewhere.)

Did I do such extensive research on these musicians? No. I mainly concentrated on learning their music, not so much about their careers.

I forgot to mention that I also opened for the Flaming Lips, and as a headliner, some of my opening acts have included The Mr. T Experience, Flipper, Penelope Houston, and the 3-D Invisibles.

While it's true that I use a lot of song lists, there were no index cards that I used to remember songs.

When you interviewed me at Disco Volante, I asked you if there were any tunes you'd like to hear me play. In response, you asked me to play anything by Johnny Cash. So I started out with "I Don't Like It, But I Guess Things Happen that Way." When I swiveled around and asked if you recognized that, I was not talking to, nor seeking approval from, the customers; I was talking directly to you, Rachel. I was just wondering if you knew that I had just filled your request, but evidently you had no idea.

No, I did not shrug, and I certainly did not "acknowledge that you can't hold a bar audience captive, even for the duration of one song." On the contrary, at Disco Volante, I've often found at least a couple people, if not a group, captivated by my music for an entire

Letters Policy

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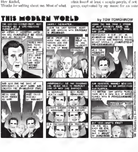
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BUT WHAT--WHAT'S THIS?

set, or even the whole couple hours, although granted such was not the case in the few minutes that you were there.

Nevertheless, it was interesting to read your perspective on what I do. I think people will enjoy reading the article, and hopefully come and check me out for themselves. At Disco Volante, all ages are welcome. At the Madrone and 83 Proof, only ages 21 and over are admitted.

Thanks again!

DJ Lebowitz, San Leandro

Regarding Your Review of Warhorse

I found it harsh, sarcastic, and snotty (I read the review after I saw the film). I realize everything is subjective. All I know is I liked the movie. I'm just glad I no longer read reviews in the *Express* because of the spoiler/ruin factor — with what you divulged there wouldn't have been any surprise or reason to see it. The only reason I did read the review was because I was curious. Sentimental sure, but that was sort of to be expected, like *ET*.

Mike Chlbutski, Richmond

The Councilman Needs Correcting

Laurie Capitelli makes the following inaccurate statements mentioned in the story which I am writing to correct:

He claims that Jill Mizono "made a public apology for stealing the petition." This is false. Mizono has not apologized either publicly or privately to Shirley Ng. Exactly to whom Capitelli is referring as the "public" in his claim of a "public apology" by Mizono and when this apology was supposedly made are both mysterious. If he is referring to a meeting with the small merchants on November 17 called by the Marvin Gardens (1575 Hopkins) realtor Ronald Egherman to discuss CHARM's petition, Capitelli is wrong to say that Mizono made an apology to anyone at this meeting for stealing the petition from Country Cheese on November 12.

Capitelli was present at this meeting as were two members of CHARM. Instead, Shirley Ng was targeted by Egherman for participating in the petition campaign and asked by him (in what capacity is unclear: he is a realtor, not a fellow small merchant) to explain her involvement in the campaign. In addition, Egherman advised the small merchants present to apologize to the Monterey Market's owners for their participation in the petition campaign!

Capitelli says that Mizono "sent flowers to Ng." He doesn't say by whom or why she herself did not take the flowers to Ng. He doesn't say why Gloria Fujimoto was sent — or chose to go — with flowers or what reasons Ng gave her for not accepting Fujimoto's flowers.

Capitelli does not mention that on November 14, he called Shirley Ng and asked her not to press charges against Mizono for stealing the petition and that he interrogated her about the petition. "Why the petition?" he asked Ng. She suggested to him that he contact me as a member of CHARM. He never did.

Capitelli claims he has "helped organize numerous community meetings, trying to bridge gaps between merchants, neighbors, and the market." Really? As a longstanding resident of the neighborhood, I am aware of just one meeting he was asked by my neighborhood group to have in relation to the additional Sunday business hours of the market. Beyond that, he visited Country Cheese for a one-to-one meeting with Ng during which he tried to get her to stop participating in the petition campaign.

Capitelli claims that "some neighbors who have been long unhappy with the market's bustle are jumping on the CHARM bandwagon." How unfortunate that he chooses to trivialize the strong ethical principle of community economic sustainability and diversity against the growing specter of a non-stop big box store embraced by neighbors, the small merchants, and the six hundred plus people who have signed the petition. Notably, the Monterey Market received from the Small Business Administration a loan of $2,298,400 in 2011.

Capitelli states that "some shops, like Magnani's Poultry, appear to be letting go of past grudges." He dismisses the small merchants' very rational desire and efforts to survive economically as "grudges." As a businessman Capitelli undoubtedly knows better and ought not to trivialize the merchants' serious concerns for their livelihoods.

Cynthia Mahaker, Berkeley

Participatory Democracy Works

Some of the structure the Occupy movement chose for their decision-making seemed a little kooky from the outside, but the fact that they chose to make participatory democracy a key value and construct a new system with that in mind really stood out and impressed me. And if people can't see anything that demands action from the dramatic income disparity in our society, they're just not listening. Love the little kid from "The Emperor's New Clothes," by the way.

Sandra Streifel, Vancouver BC

Yelp Just Won't Quit

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Brad Reonen, New York City

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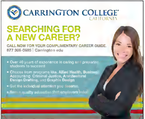

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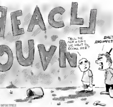
SEVEN DAYS

JERRY BROWN GUTS OAKLAND

The governor's elimination of redevelopment forces the layoff of two hundred city workers and the dismantling of a system that he built.

By Robert Gammon and Rachel Swan



When Jerry Brown was mayor of Oakland, he engineered a huge expansion of redevelopment in Oakland. During his tenure, Oakland converted 5,800 acres of the city into redevelopment areas stretching from North Oakland to the San Leandro border, records show. Brown and other redevelopment proponents argued that turning the city's flatlands into redevelopment areas would help Oakland revitalize neighborhoods that had long been neglected. But this week, thanks to now-Governor Brown's decision to kill redevelopment statewide and steer its funding elsewhere, Oakland must begin the ugly process of dismantling a system that he largely built as mayor.

It begins this week with the layoff of about two hundred city employees whose salaries were paid by redevelopment as they worked to build affordable housing and transit-oriented development throughout the city. Other salaries that were at least partially paid by redevelopment included the mayor, the city council, and seventeen police officers. Both Brown and then-City Attorney John Russo had approved this financing arrangement based on the logic that the mayor and the council oversaw the city's vast redevelopment efforts and that cops helped keep redevelopment areas safe.

But the fallout from Governor Brown's decision doesn't stop at two-hundred job losses at a time when Oakland's unemployment rate stands at nearly 20 percent. Because of seniority bumping rules in city-employee contracts, Oakland actually will send out about 1,500 layoff notices in all. Indeed, the whole process will require a total revamping of city government. The only departments exempted from layoffs are police and fire, because their union contracts prohibit any more layoffs. City Administrator Deanna Santana also hopes to renegotiate some public-employee posts in order to reduce the total number of layoffs, the *San Francisco Chronicle* and *Oakland Tribune* reported.

"It's going to be devastating, not just for Oakland but all the other 300 cities in California with redevelopment agencies," council President Larry Reid told the *Chronicle*. "Will Oakland have to be revamped? It has to be."

Cal Applications Surge

Maybe it's the outreach campaigns, or the slight tweaks to UC Berkeley's loan eligibility requirements, said Acting Associate Vice Chancellor Anne De Luca. Or maybe it's the lack of jobs available for young people. Whatever the case, the university saw a massive increase in freshman enrollment applications for the 2012-2013 school year, up 16.5 percent from 2011.

That jump reflects a similarly dramatic systemwide increase of 1[illegible] percent — UC Santa Cruz, Irvine, *Los Angeles*, Riverside, Merced, Santa Barbara, and San Diego all saw their freshman applications rise by double-digits, according to data from the office of the president. It appears that most of these prospective students are highly qualified, too, with a mean GPA of 3.6, and an average SAT I score of 1909, up three points from last year. That means a lot of worthy applicants might ultimately be steered into community colleges.

Interestingly, the number of transfer student applications hasn't increased, UC brass said. Rather, it's declined by about 2 percent, which might indicate that the rising cost of a university education is deterring at least one portion of the student population.

A's Staying, for Now

The Oakland A's' planned move to San Jose appears to have stalled, as Major League Baseball owners adjourned their winter meetings without making a decision on the team's request. Baseball Commissioner Bud Selig had said the proposed San Jose move was "on the front burner" of MLB's priorities and that a blue-ribbon panel that has been studying ballpark proposals in San Jose and Oakland had delivered a comprehensive report last week. But Selig also said that baseball will not approve the A's' move to San Jose unless the San Francisco Giants allow it. The Giants own the territorial rights to the South Bay, which prohibit any other team from moving there, and the team has vowed to fight the A's plans.

Three-Dot Roundup

The University of California has decided to ban smoking at all of its campuses in an attempt to limit the effects of secondhand smoke and prevent young people from becoming smokers, the *Chron* and *Trib* reported. Under the new policy, there will be no outdoor smoking areas on any of the UC system campuses. ... PG&E took more than $100 million in ratepayer funds that were supposed to be used for pipeline safety and operations and instead used them for profits and executive bonuses, the *Chron* reported, citing two audits of the troubled utility. Meanwhile, the California Public Utilities Commission, which has been heavily criticized by federal regulators for failing to properly oversee PG&E's practices, approved a scathing report on the utility that concluded that it had violated numerous state and federal safety laws over the years in the run up to the deadly San Bruno disaster. The report sets the stage for huge fines against PG&E, and said that the utility has long had a corporate culture that placed profits over safety. ... BART is going full speed ahead with its plans to spend about $1 billion on 200 new rail cars this spring, the *Chron* reported. The transit agency has the oldest fleet in the nation. Eventually, BART plans to spend a total of $4 billion to replace its fleet of 669 rail cars. But don't expect to see the shiny new cars any time soon: the first rail cars are not scheduled to be delivered until 2016.

The number of California residents with annual incomes exceeding $1 million jumped sharply in 2010 despite the recession, as the income gap between rich and poor continues to widen, *The Sacramento Bee* reported that the number of millionaires statewide rose 27 percent in 2010 compared to the previous year, according to the state Board of Equalization. ... Despite widespread environmental concerns about fracking, oil and gas companies are examining ways to engage in "super fracking" — a method to create deeper and longer cracks in the earth to release trapped oil and natural gas, Bloomberg News reported. ... And Oakland police have identified the two officers disciplined for covering a police nametag during Occupy Oakland raids. The Bay Citizen reported that the police department suspended Officer John Hargraves for thirty days for covering his nametag with tape in violation of state law and demoted Lieutenant Clifford Wong to sergeant for failing to report Hargraves' actions to internal affairs. ●

Seven Days is culled from our news blog, 92510.

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LEGALIZATION NATION

DISPENSARY PERMITTING FREEZES UP

Appeals court decision chills activists from San Diego to Arcata

By David Downs

The hotbed of marijuana law reform San Francisco has frozen medical cannabis dispensary permitting the center in the city — and dozens of others across the state — nervously await a decision by the California Supreme Court on the very legality of such permits. Nine groups that are seeking permits to open new San Francisco clubs — mostly in the Mission — have been caught in limbo, the Department of Public Health told Legalization Nation. San Francisco currently has 26 permitted dispensaries. However, an October decision by California's Second District Court of Appeals, in the case of *Pack v. Superior Court*, states that local regulations such as permits and fees are preempted by federal drug law.

California cities and counties can rather help Uncle Sam prosecute the Drug War or stand idly by, the appeals court found. But local jurisdictions can't actively contravene federal law with medical marijuana distribution permits, fees, and mandates for lab testing.

As a result, progressive cities with dispensary regulations have paused their programs. Cities and counties opposed to medical marijuana are using *Pack* to ban all clubs, and unregulated clubs now have legal cover to open without any rules. The California Supreme Court has until February 8 to decide whether to hear the City of Long Beach's appeal or let the appellate decision stand. The decision will be pivotal, lawyers say. If *Pack* is upheld, "We're here on an out-of-control industry we could not effectively regulate," said Bob Shannon, Long Beach's city attorney. "It's a totally unacceptable set of circumstances, at least for us."

Shannon said his office will go to the Long Beach City Council on January 17 and request a ban on all dispensaries until the *Pack* appeal is settled. There are about sixty dispensaries in Long Beach. None has received a permit under the city's ordinance — which called for a lottery system and steep fees to determine which operators could stay open. It also mandated safety testing.

Long Beach dispensary operator Ryan Pack, represented by attorney Matt Pappas, sued Long Beach over its permit program. Pappas argued in court that the federal Drug War preempts localities from picking winners for pot permits. Astonishingly, the appellate court upheld Pappas' interpretation in October, prompting Long Beach's appeal to the state Supreme Court.

The American Civil Liberties Union, several cities, and national marijuana patient lobby Americans for Safe Access have denounced the appellate court's decision and asked the Supreme Court to wipe out its existence by de-publishing it. *Pack* stymies regulation and leads to bans that prevent safe access, they say. Three other California appellate courts have ruled to the contrary on issues of federal preemption, critics note.

Shannon agrees. "The law on this issue is chaotic, and has not been consistently applied," he said.

Los Angeles City Attorney Asha Greenberg seemed exasperated. "With *Pack* we can't regulate, we can't control what kind of quality products people are getting, when it comes to things people eat, pesticides, potency, any of that." Los Angeles is also mulling a ban again.

Seven-year-old delivery-only dispensary The Green Cross has been applying for a permit to open a physical location at 4218 Mission in San Francisco for a year. Manager Caren Woodson said the city put their permit hearing on hold in November, citing the *Pack* case. She called the situation "unfortunate" and awaits the Supreme Court's decision.

Five other groups are seeking permits on Mission. The popular dispensary The Green Door is seeking a second location on Lombard Street.

Northern California dispensary developer Debby Goldsberry said cities and counties quickly used *Pack* as an excuse to ban dispensaries. "Right now is the worst time to pursue a city permit almost anywhere," she said. "*Pack* has had a big effect. A lot of cities are just waiting it out at this point. Some big change is coming if *Pack* stands."

However, some cities are advancing. Oakland intends to permit four groups to open new dispensaries by the month's end. In December the City of Richmond permitted its first three dispensaries.

Cities might be able to reword their permitting schemes to survive preemption, *Pack* noted. Arturo Sanchez, assistant to the city administrator in Oakland, indicated that it could take three weeks to four months for the city to rewrite its ordinances around *Pack* if it's upheld.

The San Francisco City Attorney's Office stated in an email: "If the Supreme Court does not grant review, the City Attorney's Office will work with the City to address SF's conformance with this decision."

But Shannon said rewording ordinances to comply with *Pack* is too difficult. It would mean switching from a system of "permits" to something like "certificates of non-denial," Shannon said. "It doesn't make any sense," he added.

Oakland lawyer and dispensary permit applicant Robert Raich expects the Supreme Court to de-publish *Pack*. The high court has a history of upholding state law in the face of federal preemption challenges, he said. "It was wrongly decided and it will be de-published or review will be granted," Raich said. "Eventually the state Supreme Court will reverse it."

Still, the *Pack* decision exposes the fault line running through the national terrain of medical marijuana law. "We've known for some time that [regulation] isn't consistent with federal law," Shannon said. "Unfortunately, Long Beach just got put at the front of the class." ●

David.Downs@gmail.com

This column is culled from our blog of the same name.

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ECO WATCH

THE CO2 TRAP

California scientists develop material that captures carbon dioxide

By Susanne Rust

Atmospheric carbon dioxide levels continue to climb. A team of California scientists has created a new material that will help reduce the amount escaping from smokestacks and power plants. The material, called polyethylenimine, or PEI, acts like a carbon dioxide fly-tape trap, attracting the greenhouse gas molecules and sticking to them so they can't escape.

Indeed, carbon dioxide is so attracted to the material that the team says it can pull the molecule right out of the air, something other carbon filter materials have not been able to do well. "This is really an important quality," said Alain Goeppert, a senior researcher at the Loker Hydrocarbon Research Institute at the University of Southern California. In the near future, it will enable small-scale removal of carbon dioxide from air in enclosed spaces, such as submarines and manned spacecraft, where carbon dioxide buildup can be hazardous, or in laboratories, where carbon dioxide can hinder engineering or the chemical reactions of certain products. PEI may have long-term applications, too, for wide-scale removal of the gas from air. In addition, the team says PEI is cheaper and more easily produced than other materials already being used to extract carbon dioxide from smokestacks and industrial flues.

Goeppert and co-author G.K. Surya Prakash, also a chemist at USC, say the new material is just part of a vision they have of carbon recycling and a carbon dioxide market. One of the advantages of the new material is that it can be reused. Once the material is saturated with carbon dioxide, it is heated to a relatively low temperature of 85 degrees Celsius. At that temperature, the carbon dioxide is released and can be stored. The carbon can then be used to create fuel.

Other materials also are able to release carbon for storage, but according to Prakash and Goeppert, those other materials need to be heated to very high temperatures — 700 or 800 degrees Celsius — which requires a great deal of energy and therefore a large amount of carbon in the form of fossil fuels. "It kind of defeats the purpose" of recycling the carbon to keep things carbon neutral, Goeppert said.

According to Prakash, widespread use of carbon dioxide-capturing materials, such as PEI, could provide an environment where "we wouldn't need to drill or dig for fossil fuels anymore," he said. The research appeared in the *Journal of the American Chemical Society*. Prakash and Goeppert's vision for a carbon-neutral future is laid out in their book, *Beyond Oil and Gas: The Methanol Economy*. The book also was written by USC's George Olah, a Nobel laureate. ●

California Watch is a project of the nonprofit Center for Investigative Reporting in Berkeley. Contact the author at SRust@CaliforniaWatch.org. For more, visit CaliforniaWatch.org.

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THE INCOMPETENT RECALL

The two recall petitions against Oakland Mayor Jean Quan have been riddled with errors and rejected at least three times by the city clerk.

By Robert Gammon

Proponents of the recall campaigns against Jean Quan claim she's not fit to be mayor. But records and interviews show that the recall efforts have been plagued by errors that raise questions about the competence of the people behind them. The two recall petitions — being operated by three separate groups — have been rejected at least three times by the Oakland City Clerk's Office for misspellings and for failure to fill out forms properly. In addition, one of the groups alleges that the petition now being circulated by the other two groups should be disqualified for additional errors. And, finally, the leader of one of the recall groups, political activist Gene Hazzard, claims that the other group circulating the petition he spearheaded is using the wrong forms.

The numerous missteps, along with deep divisiveness within the three groups, have made for a chaotic situation. It also has meant that, as of late last week, none of the campaigns had fully launched their signature-gathering drives. Moreover, if one of the groups is right, and the original petition posted by Hazzard is defective, then all of the signatures collected so far will not count. "I think there's reason to be concerned," said Ken Pratt, a leader of the one of the recall groups.

The series of errors began almost immediately after Hazzard, Pratt, and other activists decided last fall to launch a recall effort against Quan. It took this group three times to get their petition paperwork filled out properly with the city, according to Assistant City Clerk Tamra Thomas. The city was forced to reject the petition twice because of errors that, if allowed to remain, would have invalidated all subsequent signatures that the groups collected.

And even though the city clerk ultimately certified Hazzard's petition, a third recall group is now challenging it. This third group, which is led by former mayoral candidate Greg Harland (who finished in eighth place among ten candidates in the 2010 election), also is threatening to sue the city if the clerk's office does not disqualify Hazzard's petition. A letter to the city from James Sutton, a lawyer for Harland's group, argued that Hazzard failed to publish in a local newspaper the addresses of the 71 people who originally signed the recall petition. In his letter, Sutton contends that state election law requires the addresses be published. "Courts have repeatedly recognized that identifying proponents in a local newspaper before circulation of a petition is a key step in the process, which serves the important public policy interest of giving voters crucial information about the proposal," Sutton wrote.

Hazzard declined to comment about Sutton's claim. Thomas said the city clerk and city attorney's offices were still reviewing the issue.

However, even though Harland's group contends that Hazzard's petition is incompetent, as of late last week, Harland's group itself had yet to receive certification of its petition because it had made several paperwork errors. Among the mistakes was the misspelling of the word "circulate." Harland's group spelled it "cirulate," according to a December 30 letter that the city clerk sent to Sutton.

Neither Sutton, Harland, nor Len Raphael, the treasurer of Harland's group, returned phone calls seeking comment for this story. For the record, Hazzard's group calls itself the Committee to Recall Jean Quan, while Harland's group calls itself the Committee to Recall Mayor Jean Quan Now.

For his part, Pratt said he believes that Sutton may be right about Hazzard's petition needing to be disqualified. Pratt was originally part of Hazzard's group, but then split off because of concerns about Hazzard's mishandling of the petition, and formed a second group with Charles Pine and Nancy Sidebotham (who are both former city council candidates). This Pine-Pratt-Sidebotham group, however, continues to circulate Hazzard's petition — although Pratt said he was urging his group late last week to stop doing so until the city clerk and city attorney had ruled on whether the petition should be invalidated.

Pine, by contrast, believes there's nothing wrong with Hazzard's petition, and instead is concerned that Harland's group may ruin the entire recall process by having two petitions going at the same time. Although Deputy City Attorney Mark Morodomi issued an opinion last month, stating that having two petitions run simultaneously is legal, Pine contends that it's not. He argued that Morodomi based his opinion on a 1993 state Supreme Court decision that Pine contends does not apply to the current Oakland scenario. That court ruling concerned certification of a recall petition after parts of it was stolen. "The case clearly has no application as a precedent for the situation in Oakland today," Pine said.

As for Hazzard, he contends that the copy of his petition that the Pine-Pratt-Sidebotham group is circulating is defective because it doesn't contain proper serial numbers, Pratt said. Pratt also said that Hazzard has threatened to ignore any signatures collected on this paperwork as a result, and will not turn in the signatures to the clerk's office. Pratt's group, however, disagrees with Hazzard and believes that he will ultimately need the signatures they collect. Hazzard declined to comment.

For her part, Quan also declined to comment on the numerous errors that the recall groups have made, saying that she still is taking the recalls seriously. Some of her supporters, however, contend that the mistake-laden process provides more proof for why the public should reject the petition drives. "I think the whole recall, in addition to being a serious error of judgment, is itself a comedy of errors," said James Vann, a longtime Quan backer.

Finally, there's one more wrinkle in the recall process that is worth noting. Sutton, the lawyer for Harland's group, has a history of making substantial errors during elections. Last decade, the state Fair Political Practices Commission and the San Francisco Public Ethics Commission slapped him and PG&E with the largest ever fine at the time — $140,000 — for failing to report $800,000 in campaign donations that PG&E had made in 2002 to a political committee that Sutton operated. The FPPC called Sutton "negligent." ●

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Hawa Abakar says that the Berkeley-Darfur stove saves her valuable time.

Darfur Stoves Project

ENGINEERS HELP PROTECT REFUGEES FROM RAPE

A Berkeley-made fuel-efficient cook stove means Darfur women won't have to search for firewood — a trip that often exposes them to sexual assault.

By Sarah Jane Keller

The teeming Zam Zam camp in North Darfur is home to 200,000 refugees fleeing the civil war in Sudan. Women in the camps cook over open fires and then walk for miles through dust and desolation to search for firewood, often finding only a single tree to chop down. Every wood-collecting trip also exposes women to rape by Sudanese militiamen — the Janjaweed. And if there's a man to go in a woman's stead, he faces near-certain death. So the Darfuri women must choose between violence or selling their small sums of international food aid for firewood.

It's easy to see these women as victims in need of charity, but Ashok Gadgil, an India-born physicist who settled in El Cerrito, had a different vision. The women of Darfur, he thought, deserved better cooking technology. So he not only worked with the women to develop a better stove, he also created a local market for it.

Gadgil's career is built on creating devices that save lives and solve health problems. As a child in India, he witnessed the deaths of his infant cousins from water-borne disease. That experience planted the seeds for the efficient and affordable UV water filter that Gadgil invented at Lawrence Berkeley National Laboratory in the 1990s. His projects are driven by his conviction that he won't sit idly by when he can apply his scientific training to reduce suffering.

Aware of Gadgil's history of solving problems in the developing world, the US Agency for International Development requested his help in 2005. Gadgil assembled a team at Lawrence Berkeley Lab to design an inexpensive wood-fired stove that would reduce fuel-gathering trips and firewood costs for Darfuri women. The cookstove curbed assaults, saved money, and made the homes of thousands of refugees healthier while reducing carbon emissions.

To design a product that Darfuri women would use, Gadgil sat on the floors of Darfuri kitchens and asked women for cooking lessons. Then he figured out what some of the best engineering talent in the world could do to help. "We know so much science and engineering here in the First World that we can certainly be of great use in eliminating some of the dire problems of people in developing countries," said Gadgil. "How can we say at the end of the day that we made the world a little better?"

More than 3 billion people cook over open flames, so cook stoves are a hot idea in the world of humanitarian aid. Stoves often fall into two categories: locally produced mud stoves or metal stoves mass manufactured in China. Mass-produced stoves did not suit the round-bottomed pots of Darfur, the cooking methods of the women, or the windy conditions in the camps. Mud stoves create local jobs, but they do not last very long.

Ken Chow, a Lawrence Berkeley Lab engineer who volunteered his time on many versions of Gadgil's stove, said the team wanted a design that was precision engineered, customized, and suitable for local assembly, but could be produced en masse. "We wanted to have a big impact rather than a small impact," said Chow, a Moraga resident who designs large-scale machines for science experiments. Chow also directed a volunteer team from Engineers Without Borders-San Francisco Professionals that developed early versions of the stove.

The "Berkeley-Darfur stove," as it is known, is in the hands of 20,000 Darfuri women. Now in its fourteenth iteration, the stove began with a fuel-efficient model manufactured in India. It was redesigned and tested at Lawrence Berkeley Lab, and modified again and again with feedback from Darfuri women. "It has evolved by listening more and more and making changes to the design," Gadgil said. "Now it is a stable design. It is a mature design."

The stove uses as little as four times less wood than an open fire and looks like a twelve-sided chimney with feet and wooden handles, made from folded silvery sheet metal. It's fabricated in Mumbai, India, and shipped to Darfur in Ikea-like flat packs, where it's riveted together by a dozen local men and women.

The Darfur Stoves Project, a Berkeley-based nonprofit that spun out of the lab's work, partners with the international relief organization Oxfam America and its Sudanese partner, the nonprofit Sustainable Action Group, to organize stove assembly and distribution. With many of their engineering and supply-chain challenges behind them, the project has been measuring the stove's impact. About 80 percent of women surveyed in the Zam Zam camp no longer collect firewood, but buy it instead. These families once used a third of their income for firewood. But once they received Berkeley-Darfur stoves, firewood made up only 17 percent of their total purchases. "When you add it up across all of the women that we've provided stoves to over the years, it's millions of dollars that they've saved," said project Executive Director Andree Sosler.

Thanks to years of cooking-efficiency tests at the lab, the stoves also save women time because they boil water and heat food so much faster than open fires. The women have dubbed it Kanuur Khamsa Dagaig in Arabic — the Five-Minute Stove. Hawa Abakar, a stove recipient from the town of El Fasher, said in a statement to the Darfur Stoves Project that her stove helps her find other work. "Because I can cook my family's breakfast more quickly, I leave home earlier each morning in search of work, and I have more success finding a job for the day."

Gadgil said the 20,000 stoves in use are just a start because the Sudanese civil war has displaced 400,000 families. The stoves, produced for $20 each, have cost the Darfur Stoves Project and their partners about $1 million, but if Darfuri families use their stoves for five years, about $32 million could be saved by stove owners, the organization says. Still, the project's long-term survival depends on partnerships with other groups and donations to the project's website, http://darfurstoves.org. To make the stoves self-sustaining, the project is now shaking up the traditional model of humanitarian work by treating Darfuri women as consumers. Each stove saves a family at least $1,500 in fuel expenses over the five-year lifetime of the stove, making it financially possible for women to rent a stove, or purchase one in a lump sum or installments. According to Sosler, even when women have to purchase a stove, there's still more money for food, clothing, and sending kids to school.

In October, the project began a pilot market study with women outside the camps, who have more income than refugees. Sosler said creating a market for the stoves will provide even more feedback on the technology and will make the stoves even better, to say nothing of getting them in more people's hands. "Selling something creates a market signal that is another way to verify that what you're doing is helping people," she said. "It's clear that women love the stove and are using the stove, but there's that extra bit of confirmation when they're buying it."

Within a few days, five hundred stoves were sold, and women have been putting in orders for more with a local saleswoman. "The whole idea of seeing women as consumers and making a product for them as an entrepreneur in Silicon Valley would," Sosler said, "was baked into Ashok's approach the whole time." ●

Editor@EastBayExpress.com

VITUS
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CANDALARI
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Damon Gallagher, owner of Vitus, says radius clauses that prohibit bands from playing in the East Bay are hurting Oakland's music scene. [illegible]

Traveling Bands Do Not Cross

How music industry rules are blocking artists from playing in Oakland.

By Ellen Cushing and Rachel Swan

If the Oakland music scene needs a cheerleader, it may very well come in the form of a strong-jawed, swift-talking, tattooed punk rocker. Damon Gallagher is probably the first to admit that he's not exactly a rah-rah type, but get him talking about the East Bay's musical landscape — and its myriad challenges — and it's clear that he is personally invested. Slightly obsessed, even.

It's why Gallagher has been playing the scene for several years as part of Damon and the Heathens, and it's why he opened Vitus, a massive Jack London restaurant and music venue, in September. "We have more venues than ever, better venues than ever before, and a serious community spirit," he said, sitting in his upstairs office at Vitus as sounds of the rehearsal for that night's act — a bracing neo-soul ensemble — wafted through the open door. "People are excited to be going out in Oakland, excited to be seeing music in Oakland. I really feel like this is the place to be right now."

He's got a point. In the last few years, the East Bay — especially downtown Oakland, once a veritable ghost town at night — has seen a near-explosion of dance clubs and music venues, including Vitus, The Layover, The Uptown, Disco Volante, The New Parish, and the refurbished Fox Theater. At the same time, with the arrival of pedigreed new bars and restaurants like Plum, Make Westing, Bar Dogwood, Rudy's Can't Fail Cafe, and Xolo, Oakland's cachet as a regionally-recognized drinking and dining center has grown, and the city now has the infrastructure to support hungry and thirsty concertgoers.

Civic investment in redevelopment and public safety made Oakland a more attractive nightlife destination, and the Broadway Shuttle — which runs free from Uptown to Jack London Square until 1 a.m. Friday and Saturday nights — has made it more accessible. At the same time, the Great Recession has prompted cavalcades of young, hip, creative people to give up their Mission and Lower Haight flats for Uptown apartments and West Oakland warehouses. Several nationally known hip-hop, garage rock, and electro-pop bands also have come out of Oakland in recent years. All told, this is the East Bay's moment for a live-music renaissance.

Except there's one big, unintentional obstacle to creating the kind of destination music scene that Gallagher and his peers envision: Many music acts are simply not allowed to book shows in Oakland.

The reason has to do with the little-known, behind-the-scenes process that governs where musicians play and when. And in the Bay Area, San Francisco rules. Most San Francisco venues, in fact, require acts to sign a contract stating that they won't play elsewhere in the Bay Area within a prescribed time period. It's known within the industry as a radius or territory clause, and it's arguably one of the biggest shapers of the Bay Area's musical topography, influencing which bands book where — and, by extension, which clubs succeed and fail, which neighborhoods capture popular and media attention as anointed "destinations," and which cities' economies get the benefit of money spent on food, drinks, and tickets.

A radius clause also can be unfair to artists because it strips bands of the power to determine their own fanbase.

Proponents of radius clauses, however, say they're necessary to balance supply and demand, especially as the live music industry continues to sustain the aftershocks of the recession. After all, this is still a business, and in order to stay afloat, clubs and concert halls need to be sure that an act they book won't show up on the other side of the bay playing for half the ticket price. Besides, a half-filled show isn't good for the venue, performer, or audience.

But from another perspective, radius clauses are unfair at best, opportunistic at worst, and in some cases, borderline illegal. In 2010, Illinois State Attorney General Lisa Madigan investigated Lollapalooza promoter C3 Presents for anti-trust violations after it tried to impose an outlandish radius clause that barred bands from playing within three hundred miles of the festival's site in Chicago. What's clear is that these arcane rules fundamentally privilege bigger cities over smaller ones and raise questions about the limits of fair competition.

Or, at the very least, they put Oakland at a systemic disadvantage — especially when it comes to touring bands. If you ask Gallagher, it's something of a no-brainer: Acts that are unfamiliar with the Bay Area are almost always going to choose the bigger brand-name city over the smaller, scrappier one, leaving Oakland venues with fewer options.

Even bookers who don't have a vested interest in one side of the bay or another acknowledge this. "When you're a small club act on tour and you have to pick one place to play in the Bay Area, you're gonna pick San Francisco," said Allen Scott, executive vice president at Another Planet Entertainment

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— which books venues including The Independent, The Fox Theater, The Greek Theatre, and the Bill Graham Civic Auditorium, as well as the Outside Lands and Treasure Island music festivals. "It's just a reality."

As a result, East Bay venues are by and large forced to settle for lower-quality and lesser-known acts — or the bands themselves are forced to violate their contracts and play in Oakland anyway. "I can tell you how many friends' bands I've had coming through who weren't reading their contracts or who maybe had to go through their label, and they had to either sneak around and play secret shows, or just not play Oakland at all," Gallagher said. "It definitely hurts."

Though the specifics vary, at their core radius clauses are designed to prohibit artists from two-timing — that is, playing multiple stages within the same market in a certain period of time. Traditionally, the industry standard has been "ninety days, ninety miles" — that is, acts are barred from playing within a ninety-mile radius for three months before or after a show. That's what many big music presenters still use, though Another Planet employs a sixty-days-sixty miles standard, and the contract language at Slim's and Great American Music Hall eschews mileage specifics altogether and simply bans double-booking within "the Bay Area," including some but not all parts of northern Marin County. Essentially, though, Oakland, San Francisco, Marin, and San Jose have long been treated as a monolith, as though the entire Bay Area were one single market for music.

For Oakland, which is just beginning to establish itself as a place with a vibrant downtown, this means venue owners have a much harder time convincing booking agents to choose their clubs over the ones in San Francisco. New Parish owner Michael O'Connor, who opposes radius clauses as a rule, said he constantly has to prevail upon band managers and agents to do just that. "I'm having to articulate all the time … that there are a million people in the East Bay, [and] that's enough of a market to call that a different market," He spoke gravely. "If this concept isn't embraced, then New Parish can't succeed."

Gallagher cited the example of a French band he scheduled to play Virtus this spring. "If they're weighing it from abroad, they're gonna want to play in the City. They're from France, they want to see San Francisco. So I know I'm gonna have to lock them in now because when [San Francisco bookers] find out they're gonna play an Oakland show, they're going to give the band lip about [radius clauses]."

But big clubs and show presenters — the ones who benefit the most from radius clauses — argue that they're less strong prohibition than pragmatism. On that end, they're usually negotiable, explained Jodi Goodman, Northern California president of Live Nation, a large booking agency. "The fact of the matter is: Artists' agents and managers understand a market pretty well, and know where the sensitivities are, and what discussions to have if they themselves have an agenda that is counter to a radius clause," Goodman explained in a recent email. She added that a booker might reconsider those rules in the case of an artist who is big enough to sell out several venues in the same area without oversaturating his market. Take, for example, Paul Simon or Wilco, who both toured the Bay Area in recent years, performing in San Francisco, Oakland and San Jose.

There also isn't a monolithic bloc of Oakland club owners opposed to radius clauses. As Larry Trujillo, who books and co-owns The Uptown in Oakland, explained it, it's in everyone's best interest to keep supply and demand sparse. "Basically, it all comes down to the size of the act, and to the relationships you have with the acts and other clubs," he explained. "If you're getting somebody big and putting down a big guarantee" — that is, paying them a lot — "you definitely don't want them playing in SF three days later, and vice-versa."

If a traveling act is planning to play a similarly sized venue in San Francisco, Trujillo said, he knows it's best to wait for the band's next tour, both out of respect for his colleagues and concern for his bottom line. "That's how all the clubs survive," he said. "I've been doing this for 25 years, and after a while you get to know [other bookers]. We're not out to screw each other." In other words, such clauses can be a way of sharing risk.

However, the Uptown, a smaller venue, doesn't compete as often with San Francisco clubs for well-known acts as do venues like The New Parish. That club's owner, O'Connor

Gallagher opened Virtus last year.

Photo [illegible]

said that even when he's not sidelined by radius clauses, he's often left hanging until the last minute, waiting to see if a San Francisco show (or a spate of shows) sells out before he books the band at The New Parish. Such was the case with the Portland electronic band Starfucker which recently played The New Parish, Great American Music Hall, and The Independent. "I had to be the little bitch and wait," he said. "It's a dope show, they're a hot band and it looks good on my calendar, but it's not gonna fucking crush."

Dave Smith, who booked Starfucker at Great American, corroborated O'Connor's story, saying that it was only after the San Francisco shows sold out that an Oakland date was added.

Given all this, East Bay venues have few avenues to try to play the system in their favor. Yoshi's was actually one of the first Bay Area venues to buck the trend, declaring boldly, when it opened its San Francisco location in 2008, that it would contract certain artists to "split a run" at the two clubs. In other words, possibly the best — and only current — way for Oakland club owners to get around restrictive radius clauses is to open a San Francisco venue, too. That way, traveling bands get to play in the big city, while still having a chance to reach audiences in the East Bay.

Under the Yoshi's system, a performer of the stature of Chris Botti or McCoy Tyner, who would have done a full five nights at the Jack London Square club in the old days, might now do two nights in Oakland followed by three nights in San Francisco. The whole strategy hinged on the somewhat heretical idea that Oakland and San Francisco could actually be treated as two distinct markets — that tourists in the Fillmore wouldn't necessarily cross the bridge to catch a show in Oakland, nor would their counterparts in Oakland, Richmond, Berkeley, or Alameda have much interest in making a trek the other way. When the club first announced its plans, audiences, skeptics, and music industry gadflies immediately cried foul.

In spite of all the distrust, Yoshi's seemed to have a viable business model — sort of. Former Yoshi's SF Artistic Director Jason Olaine, who now works for Jazz at Lincoln Center, said that he had to treat the double-booking methodology as an ongoing experiment. "It's been tinkered with over time," he said. "One week in San Francisco followed by another week in Oakland isn't gonna work for a jazz artist, unless it's Wynton [Marsalis], Diana Krall, Botti, or Herbie Hancock — a pop jazz artist who can pull those kinds of numbers." He continued: "The last big run we did was P-Funk, and that would have worked, except we did one show too many. So we overshot a little."

He added that over time he narrowed the double-booking to two nights per venue, and often tried to sell them as different experiences. Maybe he'd have Japanese pianist Hiromi play with an acoustic trio in Oakland and an electric band in San Francisco, for example. As Yoshi's kept refining the format, it became a good way to optimize revenue.

Other clubs followed suit. The New Parish, which opened in 2010, makes a point of sharing bumps with its sister venue, Brick & Mortar Music Hall, which launched the following year in San Francisco's Mission District. Live Nation and Another Planet have tried this practice, too, albeit sparingly. The current calendar for Another Planet shows that Wilco will play a show at the Fox Theater in Oakland on January 31 and a show at Davis Mondavi Center the following night. Then there's Paul Simon, who can pretty much sell out any stage he chooses, and therefore has a lot of latitude when signing contracts: when he toured the Bay Area last spring, he played at the Fillmore, The Fox, and Davies Symphony Hall.

Yoshi's, which recently featured a show with Ray Manzarek, can book acts at both its Oakland and San Francisco venues.

But O'Connor has found that in several years of hammering home the argument against radius clauses, his has been one of the few voices of dissent. According to Gallagher, the vast majority of clubs — "even little punk rock hole-in-the-wall venues" — in San Francisco still employ radius-clause language in their contracts. Even the clubs that double-book usually still hew to the old contract language, be it a rule of ninety days, ninety miles for an A list act (i.e., when there's a lot of money on the line), sixty days, sixty miles for someone slightly lesser-known, or thirty days, thirty miles, etc. The terms can be made flexible if the artist agrees to play for less money, thereby minimizing risk to the venue operator. But the anti-competitive sentiment remains, and in O'Connor and Gallagher's estimation, it now has less justification.

Yet even Yoshi's hasn't abandoned radius clauses. It will book artists in both Oakland and San Francisco, so long as the performers agree not to play at another local jazz venue for ninety days.

At its core, the entire argument about radius clauses hinges on whether San Francisco and Oakland are, in fact, separate markets — an argument which is far from resolved among industry heads.

Proponents of radius clauses argue that despite all the development in Oakland in recent years, it's still tough to play within the ninety-mile radius without oversaturating your market. According to Scott of Another Planet, the prevailing rule of thumb is the more popular an act is, the more likely people will be willing to travel to see it. In other words, people are much more apt to hop on BART or cross the Bay Bridge for Lady Gaga than they are for an obscure indie band.

Rick Mueller, who books The Warfield, The Regency Ballroom, and, on occasion, the Oracle Arena for local music presenter Goldenvoice, said the rules are sometimes murky — a global headliner like Madonna or U2 would only hit one Bay Area venue, whereas someone with slightly less draw, like Paul Simon, could either choose to do one large venue (like the Greek) or divide his audience between three rooms, if he wants to provide his fans with a few different settings.

But it's a risk either way, radius-clause advocates say. Scott's general belief is that if an artist splits a run between the East Bay and San Francisco, he or she can expect about a 20-percent increase in sales. "So say an artist can expect to sell five hundred tickets in one play in a market," he explained. "If they play in Oakland and San Francisco, maybe we can get a 20-percent delta: one six hundred tickets. So they might do four hundred seats in San Francisco and two hundred in the East Bay." So while you can pick up a limited number of audience members by playing in the neighborhoods, no act can double its fanbase just by moving across the bay, he said. In other words, you simply can't create consumers out of thin air. "It's all supply and demand," Scott said.

But opponents of radius clauses argue that artists may actually be better off playing multiple venues and treating the Bay Area as a collection of microscenes. A fitting example is Living Legends rapper The Grouch, who fared better splitting his 2010 "Grouch Stole Christmas Tour" between The New Parish in Oakland and The Independent in San Francisco than he did playing exclusively at the Fillmore the following year. According to O'Connor, he sold out both the Oakland and San Francisco clubs in 2010, with a cumulative audience of about nine hundred. At The Fillmore, he only sold four hundred tickets. Or take Starfucker, whose booker, Avery McTaggart, said is having increasing success booking in Oakland and San Francisco. "A band like Starfucker, which has historically played mid-sized venues in San Francisco, can now sell out in Oakland," he said confidently.

In fact, O'Connor argues that many artists have distinct fanbases on different sides of the bay. Take electronic band Little Dragon, which has its own cult of adoration in San Francisco, but also appeals to the multiracial house scene in Oakland. "That whole People Party scene *definitely* loves Little Dragon," he argued. Starfucker, too, evidently has its own draw in Oakland. Another example of a band cleverly appealing to different niches might be the Brooklyn-based Afrobeat band Zongo Junction, which a few weeks ago played one show at Slim's to a crowd of twentysomething hipster types and another the following week for Ashkenaz's older-skewing, world-music-oriented clientele.

O'Connor and Gallagher consider the success of these bands' approaches as evidence that the Bay Area actually comprises several discrete markets. To them, the logic is simple: excepting the very biggest acts, people don't travel far for live music, so it behooves most artists to work on a neighborhood-by-neighborhood basis. Put another way, you're more likely to go check out a show if you can ride

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The Tender[illegible] played a recent gig at Vitus in Oakland. [illegible]

your bike there. And furthermore, O'Connor argues that any area the size of Oakland — with its own downtown, its own professional sports teams, and a large university nearby — deserves to be its own market.

Many venues also promote their shows exclusively on one side of the bay — an indication that even they see the bridge as a big enough geographic barrier for audiences not to cross over. "It became obvious to me that these places were two different markets about fifteen years ago," O'Connor said. "There's been more musicians living in Oakland than San Francisco for a long time. There's a bigger metal scene and a bigger hip-hop scene."

For that matter, he maintained, the only thing that Oakland doesn't have going for it is name recognition. Because bookers and agents consistently overlook it, mid- to large-size venues like Vitus and The New Parish face much bigger challenges than their counterparts across the bay.

Ultimately, O'Connor said that if New York promoters can make sharp delineations between Brooklyn and Manhattan, then the same can definitely be said of Oakland and San Francisco — and that may actually be a conservative analogy, since Brooklyn and Manhattan are in many senses closer together than their West Coast counterparts. "Brooklyn is literally ten minutes away from Manhattan — possibly eight minutes," O'Connor argued. "That's a bike ride, a $1.50 subway token.

"Whereas Oakland and Berkeley are half an hour from San Francisco in a car, or $6 by public transit, and you can't bike," he continued. "That means if you're in the East Bay you want to stay in the East Bay."

And with transbay BART service ending at around midnight, it's hard for folks from the East Bay to get to and from a show in San Francisco without having to drive (and therefore stay sober). As Gallagher argued, "until BART opens up, it's not the same market."

But at the end of the day, the truth about whether Oakland and San Francisco are, in fact, the same market is, of course, probably somewhere between those two poles. (Trujillo, in fact, said he sometimes likes to think of the Bay Area as "one-and-a-half markets.")

But here's the thing: Because radius clauses have been industry standard for so long, there's no viable means of knowing the truth. As long as such limits on competition exist, no one has the chance to figure out by trial and error where exactly the sweet spot is between under- and oversaturation.

Which is a shame for Oakland. In the most fatalistic view, the city can have all it wants in infrastructure, but it will ultimately always be relegated to second best by virtue of the system in which it exists. And though there are several ways East Bay venues could overthrow the radius-clause standard, each has its own challenges.

First, club owners could sue. O'Connor has threatened to do just that. He said in a recent interview that he's considered launching a class-action lawsuit to demand that Berkeley and Oakland be designated as separate markets. But San Francisco attorney Joshua Kolton, who specializes in anti-trust and media law, warned that unfortunately, it would be pretty hard to litigate — the onus would be on O'Connor to prove that San Francisco clubs weren't just using contracts to protect themselves, but that they were also acting collectively to shut Oakland out.

Kolton offered the analogy of automobile manufacturers who often use similar language when contracting with retailers. "They'll say, 'We'll let you open a dealership for our project, but you can only sell within a restricted radius,'" he said.

The Lollapalooza case in Illinois warranted investigation, Kolton continued, because it involved an entity with a lot of power trying to create an unreasonable restriction. In contrast, though, it would be difficult to prove that San Francisco clubs are conspiring to undermine their Oakland counterparts.

Another option is for artists and their booking agents to take it upon themselves

Yoshi's is building its reputation on booking edgier, more up-and-coming acts. Stephen Loewinsohn

not to sign contracts with radius clauses. But even that seems unlikely, Gallagher said. He's actually had some luck convincing acts to skip San Francisco entirely in favor of Oakland — but ultimately, it's tough to persuade an artist who's never been to the area to bypass the best-known city in the region, or to convince someone you've never met not to sign a contract.

Moreover, he said, many bands simply don't read all the fine print before signing, or their management company deals with the paperwork on their behalf. And in a difficult financial climate in an industry where many bands shoulder the burden of filling every venue they play — which is indeed the case for most small-to-midlevel music acts in the Bay Area — asking artists to fight the system would mean asking them to take a significant risk. The truth is, all but the biggest bands are generally at the mercy of venues, and inspiring any kind of industry-wide backlash against radius clauses would be far from easy.

Perhaps the most likely solution would be to encourage more venues to adopt the Yoshi's and New Parish model, or some variation thereof — that is, to co-present shows on both sides of the bay and in such a way that neither venue is at financial risk. But that would require venues to have the capital to open up a new music club — again, not easy in this climate.

There's a fourth solution, too, or maybe it's part of another solution: Wait for Oakland's nightlife scene to coalesce into something with real influence and appeal within the industry. In fact, the prevailing sentiment appears to be that Oakland's moment just hasn't come yet. "I'm really excited about what's happening in Oakland," said Scott of Another Planet. "It just takes time."

McTaggart, Starfucker's booker, said Oakland's mystique is beginning to build within booking agent circles, largely because of all the new venues. "It used to be if bands were playing in the East Bay, they were playing at the Greek," he said. "But now the Fox is attracting a lot of bands, and so is The New Parish."

Still, it may take a while before music industry types are willing to bank on an emerging scene. Furthermore, Oakland's downtown has had the awkward fortune of beginning to bloom at a time when the music industry started to struggle nationally. Scott believes that as the wider market picks up, Oakland may be primed to absorb that new business.

And even now there are some silver linings. For one thing, radius clauses have had the unintended consequence of spawning a thriving warehouse scene, as many bands have been forced by contracts to play secret shows and underground venues. Ross Peacock of the band Mwahaha says he occasionally circumvents the rule by playing warehouse shows or house parties, which aren't advertised and can serve to promote a larger show at a legit venue. "I had one band tell their management they were playing as a backing band for a birthday party and then they came [to Vitus] and played an unadvertised show," Gallagher recalled.

And just because East Bay clubs can't always get the big names, venues like The New Parish and Vitus are building their reputations on booking riskier, edgier, more up-and-coming acts — which can potentially pay off. For his part, Gallagher, ever the optimist, believes Oakland is on its way to becoming the kind of place bands prefer to play, based on quality of experience. He recalled a national touring band that came through town a few years ago and opted to skip the City altogether in favor of downtown hole-in-the-wall Cafe Van Kleef. The cover was minimal, the drinks were stiff, and the house was packed. "It's just this little neighborhood bar, but there weren't any rude bouncers; they weren't trying to just get you in the door and take your money. People were actually dancing instead of standing against the wall."

Later, Gallagher said, the band members told him it was the best night of their tour. ■

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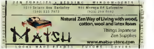

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CULTURE SPY

LIP SERVICE PAYS OFF

Local lit series shows the warty underside of a flourishing scene

By Rachel Swan

The many past lives of Joe Clifford aren't all inscribed directly on his body — if they were, he wouldn't have the rakish features and snap, thaw glow of a well kept 41-year-old. That said, he does wear an indelible hagiography to several ex-wives.

"That's the first one," Clifford said, pulling down his shirt to reveal a tattoo of a rose with barbed wire thorns and the name "Sara" threaded through its petals. "If you look closely it covers up 'Lisa.'" he said. Then he showed off another tattoo scrolled across his right bicep with the words "Kathy Forever" in cursive script. His current wife, a Hollywood-gorgeous blond named Justine, looked bemused.

Three aborted marriages aren't all that had for someone with such a bizarrely scattered biography. Clifford grew up in Connecticut and attended college at Central Connecticut State University, where he majored in "whatever class had the most pretty girls," and, by his own admission, read way too many Kerouac books. Midway through college he absconded to San Francisco, took a job as a supervisor in a print shop, joined a band, became a painter, got heavily addicted to speed, had a nervous breakdown, lost the job, tried to kick speed by using heroin, moved into a dilapidated house in Potrero Hill called "Hepatitis Heights," slept among rats, shot these rats with a BB gun, got into a forgery scam, racked up several felony arrest warrants, married and divorced, tried to commit suicide, and eventually fled back to the East Coast to finish school and get back on the straight and narrow. In the process, he became a great writer.

Stephen Loewinsohn

McKay Williams (top) and Joe Clifford

So it isn't surprising that Clifford generated a small cult of celebrity in the East Bay lit scene after returning here a few years ago. He'd been co-producing a storytelling event in Miami, where he attended grad school for English literature and did some creative writing on the side. The event, called Lip Service, featured true-life personal accounts by mostly unknown authors. Clifford had entered the fray after submitting a piece about a devastating motorcycle accident that shattered several bones on the right side of his body. The other producer, a woman named Andrea Askowitz, wrote a book called *My Miserable Lonely Lesbian Pregnancy*. When Clifford resettled on the West Coast — hopefully for good this time — he thought it prudent to start his own iteration of Lip Service, albeit with a different sensibility than its progenitor.

He put it thus: "Miami is very sunny. Their website is turquoise, and pink, and fuchsia. Ours is a blood-spattered bug on a windshield."

In other words, the whole idea behind Lip Service West is to showcase the less-pretty underside of the literary world — what Clifford would fondly call "the downtrodden." With that in mind, he's featured people like recovered bank-robber-turned-writer Joe Loya and famed novelist Alan Kaufman, whose mother was a Holocaust survivor. But he has also enlisted a lot of regular people to share first-person accounts of their warty, gritty lives. Most of the writers at Lip Service aren't very well known. They often work unglamorous day jobs as plumbers, building inspectors, or customer service reps, write surreptitiously, and publish their work in zines or on fiction sites that bear little, if any name recognition outside of the insular scene — outlets like *Breadcrumb Scabs* poetry magazine, or *Red Fez Monthly*. But their stories are almost always compelling, Clifford insists. More importantly, they invite a kind of morbid voyeurism that, he hopes, will draw more people into the writerly underground and make it a veritable subculture.

That idea certainly held promise at last Friday's installment of Lip Service at Pegasus Books in Berkeley. (He currently switches off between that store and 50 Mason Social House, on the edge of San Francisco's Tenderloin District.) It featured a vivid account of the October 25 Occupy Oakland raid, a testimonial about cough syrup addiction, and an anecdote about holding a friend's hand during his vasectomy. The readers didn't have to brandish their street cred for it to be readily apparent. McKay Williams, who read the Occupy story, had been injured by a projectile during the protest and whisked off to safety by a medic "with prison tattoos." Cough syrup author Kyrsten Bean is the current poet of the month at The Railroad Poetry Project, a web portal designed to honor the Beat generation. Lauren Becker, who wrote the vasectomy story, runs her own quarterly reading series at the Layover bar in Oakland called East Bay on the Brain.

Show Info

Lip Service West will hold a fundraiser on Friday, Mar. 9, at 50 Mason Social House (50 Mason St., San Francisco). 7 p.m. $10. LipServiceWest.com

The stories at Lip Service vary in quality as much as one would expect. But they do have occasional moments of brilliance. On Friday, those mostly emanated from a writer named Sean Craven, who'd spent most of his working life doing manual labor. His story about being hopelessly obsessed with a watercolor painting of a suicide, included a vivid description of the man in the painting showing the woman in the painting his handgun. Craven imagined him doing "that thing where he spins the cylinder ... and shows her how to work the safety." In prose as blunt and brittle as that of a police procedural, he described "the quiet click of solid greased metal against solid greased metal."

More interesting than the actual writing, though, was the audience it attracted. Clifford has a certain mystique that extends to the series at large, even though he prefers not to be its centerpiece. Still, the motley crowd that showed up to Pegasus on Friday indicated that in many ways, this wasn't your stereotypical hoity-toity lit crowd. Among the older Berkeleyans in their rumpled jeans and sensible shoes sat younger punks with septum piercings and neck tattoos, unabashedly beautiful hipsters, college-age kids, and a guy who wore big headphones over his ears the whole time but appeared to be listening nonetheless. Co-presenters Idan Levin and Tracey Snelling, of the San Pablo Arts District, sat in the back row. They'd brought several bottles of red wine and bowls of chocolate malt balls for the audience.

In many ways, it's the type of scene that Clifford envisioned when he first conceived the event. It dovetails with the long-entrenched literary subculture that has coalesced in San Francisco, mostly around the annual Litquake festival. Oakland's spinoff version is gradually becoming more visible, with more happy hour events in bars and more readings at bookstores and in art galleries — in addition to Lip Service, Pegasus also hosts a monthly series called Lyrics and Dirges. Such events are useful not only because they provide a space for bookworms to socialize, but also because they allow fledgling, unknown, or unheralded writers to showcase their work. The fact that they're surviving — let alone expanding — at a time when bookstores are imperiled is pretty phenomenal. Maybe it's part of the nostalgia wave in pop culture, or of our desire for experiences that aren't mediated by technology.

SUCH EVENTS ARE USEFUL NOT ONLY BECAUSE THEY PROVIDE A SPACE FOR BOOKWORMS TO SOCIALIZE, BUT ALSO BECAUSE THEY ALLOW FLEDGLING, UNKNOWN, OR UNHERALDED WRITERS TO SHOWCASE THEIR WORK.

The popularity of Lip Service could be a sign that bookstores are getting hipper as well, and that's underscored by Pegasus' hours of operation — the Berkeley store stays open until 11 p.m. on Friday nights. It's become sort of sexy to forgo your date at the nightclub and browse bookshelves instead. Clifford isn't wholly responsible for that development, but he enjoys being an improbable icon. "Before, I wasn't spending much time in bookstores," he confessed. "Unless I was stealing books to sell." ●

RachelSwan@EastBayExpress.com

EVENTS & ATTRACTIONS

Setting the Standard

The Oakland Museum's Oakland Standard enters its second year of quirky, hands-on programming.

It wouldn't be a stretch to say that the scene at the Oakland Museum of California's Oak Street Plaza (1000 Oak St., Oakland) was something of a zoo one Sunday afternoon last June — although "farm" is probably a more apt designation. That's because the 3,600-square-foot plaza that serves as the museum's main entrance was occupied by a pair of sheep. What's more, that day's visitors got to watch a certified sheep shearer give the animals a haircut, observe artists card wool by bicycle, and fashion rugs from felt, and view a screening of *Sweetgrass*, a visually mesmerizing, nearly dialogue-free documentary that follows a flock of sheep through the mountains of Montana.

The Oakland Standard's "Felt."

In short, sheep were the order of the day. And "Felt," as the event was titled, marked the first installment of Seed Circus, a four-part program held at the Oakland Museum last year and organized by The Oakland Standard, an OMCA offshoot formulated to introduce more experimental, interactive programming to the museum's grounds. Specifically, Seed Circus — just one of about ten events orchestrated by the new program's organizers in 2011 — was an attempt to merge the urban environment with the natural world through thematic hands-on demonstrations and discussions, and part of a broader effort by museum curators to attract a younger, hipper crowd.

"There were definitely people who were shocked that we had sheep shearing here," recalled Sasha Archibald, The Oakland Standard's project coordinator. But that's arguably the sort of reaction that she and the project's other organizers have been trying to provoke through an offering of quirky events and projects that, since, have included outdoor knitting circles, turf dancing performances, and dandelion wine tastings — programs that are, in a word, bold. But "bold is good. And bold ruffles feathers, too," Archibald reasoned. "In a lot of ways this is a new approach to programming for the museum." It's also an approach that has benefitted from lots of flexibility and openness to experimentation from the Oakland Museum, which Archibald said has granted them free reign for the project.

Now in its second year of public programming (organizers spent two years determining their audience and strategy before launching the first event), The Oakland Standard continues to operate through a grant from the James Irvine Foundation, a California-based nonprofit that is funding the endeavor through June. The first event of the new year, "Living Contexts," features live mural painting on the museum plaza by Oakland graffiti artists Ras Terms, Safety First, Reem, and Tenka. The free event on Saturday, January 21, guest-curated by Kristi Holohan of Rock Paper Scissors Collective, includes music by a live DJ and food for sale from the North Oakland modern Chinese restaurant Hometroom. Archibald called the graffiti-themed offering an embracement of contemporary art. "Whether it happens in a gallery or museum onto the streets, those boundaries don't seem to mean as much as they used to," she said. And it's that testing of boundaries that seem to be what The Oakland Standard is all about. 11 a.m.-5 p.m., 510-318-8400 or MuseumCA.org/theoaklandstandard.

— Cassie Harwood

ATTRACTIONS

Diversity Film: *Accidental Hero: Room 408* With a screening of a documentary about an East Bay teacher who changed the lives of his students by introducing them to forensics. Discussion [illegible] film. Part of the Piedmont Diversity Film Series. Thu., Jan. 19, 7-9 p.m., free. DiversityFilmSeries.org. Ellen Driscoll Theater, 325 Highland Ave., Piedmont, 510-835-5227.

Green Planners: A Behind-the-Scenes Tour of Preschool Berkeley Bay Area Green Tours presents a behind-the-scenes tour of local green businesses, including Green [illegible] and Pedal Express. Thu., Jan. 19, 3:30-5:30 p.m., $35. 510-704-8379, BayAreaGreenTours.org/greenplanners. Host: Freight & Salvage Coffeehouse, 2020 Addison St., Berkeley, 510-644-2020, TheFreight.org.

Kabuki on Film: *[illegible]* A special screening of the kabuki drama presented by the JCTANC Kabuki Club. Sun., Jan. 22, 2-4 p.m., free. JCTANC.org/[illegible]. Oakland Asian Cultural Center, 388 9th St., Oakland, 510-637-0455, OACC.cc.

FAIRS, FESTIVALS & FIESTAS

Chinese New Year Celebration With an "Animals of the Lunar Zodiac" personality quiz, lion dance, [illegible] for kids, and more, in addition to the museum's regular attractions. Jan. 21-22, 10 a.m.-5 p.m., $10-$15. Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito, Playland-Not-at-the-Beach.org.

Chinese New Year Celebration With a performance by the White Crane Lion Dance. Mon., Jan. 23, 12-1 p.m., free. Oakland City Center, 500 12th St., Oakland, 510-[illegible]. OaklandCityCenter.com.

Oakland Chinatown Lunar New Year Bazaar With live entertainment, food, fortune telling, a "Lion Dance and Parade," [illegible] traditional gifts for sale, and more. At the corner of 9th and Franklin streets, Oakland. Jan. 21-22, 11 a.m.-6 p.m., free. OaklandChinatownChamber.org.

HEALTH & WELLNESS

Film Screening: *[illegible]* A screening, in the Edith Stone Room, of a documentary about community acupuncture and how it's changing the lives of people with ordinary [illegible] circumstances. Sun., Jan. 22, 2-4 p.m., [illegible]. Albany Library, 1247 Marin Ave., Albany, 510-526-3720, AClibrary.org.

Health and Spirit: Your Best Life in 2012 Ki Young, who has a master's degree in traditional Chinese medicine, shares health tips based on such traditional practices as part of the church's new health-themed speaker series. Mon., Jan. 23, 2:30-3:45 p.m., $20 suggested donation. Lake Merritt United Methodist Church, 1255 First Ave., Oakland.

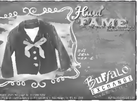
Presence & Movement With [illegible] bodywork and self-Reiki exercises for relaxation and revitalization. For all levels. Starting Jan. 23, Mondays, 7-8:30 p.m. Continues through Jan. 30. $35 per session. The [illegible] Center, [illegible] Ave., Oakland, 510-420-[illegible]. [illegible]

KIDS

Berkeley Rep Middle School Theatre Group For kids in grades 6 through 8. With theater workshops, backstage tours, meetings with theater professionals, and more. [illegible] learn scenic stage painting. To RSVP: SchoolPrograms@BerkeleyRep.org or call 510-647-2984. Sun., Jan. 22, 1-3 p.m., $10. Berkeley Rep School of Theatre, 2071 Addison St., Berkeley, 510-647-2973.

Chinese New Year Extravaganza Celebrate the lunar new year and the Year of the Dragon with crafts like dragon [illegible], paper lanterns, noisemakers, and [illegible]. Jan. 21-22, free-$8. MOCHA: Museum of Children's Art, 538 9th St., Oakland, 510-465-8770, MOCHA.org.

East Bay Moms Jagger Preschool and Childhood Program Fair Meet over 70 vendors representing preschools and



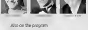
OAKLAND EAST BAY SYMPHONY
Michael Morgan, Music Director

Carmina Burana

One Night Only – Friday, January 27, 8pm
Paramount Theatre
Michael Morgan, Lynne Morrow, Bryan Nies, conductors

Don't miss this monumental choral work – one of the most popular pieces of music ever written!

Carl Orff – *Carmina Burana*
with Carrie Hennessey, soprano; Zachary Gordin, baritone; Brian Thorsett, tenor; Oakland Symphony Chorus (Lynne Morrow, Music Director); Oakland Youth Orchestra (Bryan Nies, Principal Conductor); Oakland Youth Chorus (La Nell Martin, Artistic Director)



Also on the program

Gioacchino Rossini – Semiramide Overture

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MEDIA SPONSORS

2011-2012 SEASON

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Peking Acrobats
Sat, Jan 21, 2 pm & 8 pm; and Sun, Jan 22, 3 pm*
Zellerbach Hall
***Half-Price matinee for ages 16 and under!**

"From the seemingly impossible to the virtually unbelievable." —*Los Angeles Times*

Breathtaking maneuvers atop a precarious pagoda of chairs, treacherous wire walking, astonishing displays of contortion, and all the excitement and festive pageantry of a Chinese Carnival! Selected from the finest acrobat schools in China, and accompanied by a traditional Chinese orchestra, these expert gymnasts, jugglers, cyclists, and tumblers transform 2,000-year-old athletic disciplines into a family-friendly kaleidoscope of eye-popping wonder.

Eco Ensemble
David Milnes, *conductor*
Sat, Jan 21, 8 pm, Hertz Hall

In a remarkable exploration of some of the most exciting, innovative musical creations from world-class composers, David Milnes conducts the spectacular Eco Ensemble, Berkeley's professional new music ensemble-in-residence in their second-season appearance at Cal Performances.

Program: Grisey: *Talea* Murail: *L'Esprit des Dunes* [illegible]: *In Advance of the Broken Time* Campion: Piano Concerto

Europa Galante
Fabio Biondi, *conductor & violin*
Fri, Jan 27, 8 pm, First Congregational Church

Renowned for performing Baroque and classical masterworks with unparalleled passion, Fabio Biondi [illegible] returns with a program featuring concertos, symphonies, and a suite from the best known Baroque to newly discovered composers.

Program: Brioschi: Sinfonia in D major Haydn: Concerto for Violin and Harpsichord in F major Scaccia: Violin Concerto in E flat major Vivaldi: Concerto for Violin, Op. 3, No. 3 from *Estro Armonico* J. S. Bach: Concerto for Two Violins in D minor Handel: Suite from *Rodrigo*

Royal Philharmonic Orchestra
Charles Dutoit, *conductor*
Jean-Yves Thibaudet, *piano*
Sat, Jan 28, 8 pm, Zellerbach Hall

An essential conductor, an acclaimed soloist, a great orchestra and a phenomenal program! Joining these exceptional music makers is French pianist Jean-Yves Thibaudet, who dazzled audiences last season with his virtuoso all-Liszt program.

Program: Kodály: *Dances of Galánta* Liszt: Piano Concerto No. 2 in A major Brahms: Symphony No. 1 in C minor

Event media sponsor CLASSICAL VOICE

Alfredo Rodríguez, ***piano***
Sun, Jan 29, 7 pm, Hertz Hall

Making his Cal Performances debut, this phenomenal pianist is one of the hottest young stars in jazz. Discovered at the Montreux Jazz Festival by Quincy Jones, the Cuban-born artist calls up images of such legendary jazz pianists as Keith Jarrett, Thelonious Monk, Art Tatum, Bill Evans, and his compatriot Chucho Valdés.

[illegible]

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PICKS

Oakland Streets 'n Ladders II

Don't [illegible] there: Grab a map, hit the streets, and test your navigational skills at the second go-around of Oakland Streets 'n Ladders, an urban-mapping adventure trek presented by local adventure group Terraloco. Athletic participants can explore historical or otherwise hidden gems throughout the Lake Merritt area by locating them as checkpoints along optional 5, 10, or 15K routes (or via 10 or 25K bike duathlons). Bring a pen or pencil to mark off trivia about each checkpoint for proof of visitation. Begins at Leaning Tower of Pizza (498 Wesley Ave., Oakland) on Saturday, Jan. 21, 11 a.m.-2 p.m., $5-$50. 510-[illegible] or Go-Terraloco.Blogspot.com —*Cassie Harwood*

Dragon boat racing.

Dragon Boat Racing

[illegible] get an opportunity to help propel a fifty-foot long boat through the waters of the Alameda-Oakland Estuary (2490 Mariner Square Dr., Alameda). But the Alameda Dragon Flyers — a part-recreational, part-competitive band of paddlers — gives you the chance each Saturday with free introductions to the two-thousand-year-old Chinese sport of dragon boating. The weekly sessions are open to athletes of all abilities, and the first three are free — after that, participants are asked to join the California Dragon Boat Association for a $90-$120 annual fee. The next session happens Saturday, Jan. 21, 8:45-10:45 a.m. 510-521-7955 or *AlamedaDragonFlyers.com* — *C.H*

[illegible] throughout the East Bay. Sat., Jan. 21, 10 a.m.-1 p.m. $5-$6. EastBayNats.com. [illegible], 1547 Lakeside Dr., Oakland. 510-451-1903.

Kala Family Art Day Kala [illegible] leads a drawing and printing workshop for friends and families. Materials provided. Email [illegible]@kala.org by Jan. 19 to save $8 off the family price. Sat., Jan. 21, 1-4 p.m. $10 per person, $35 for group of four. Kala Art Institute Gallery, 2990 San Pablo Ave., Berkeley.

Kinder*Cycle Swap Bring in unwanted baby goods and kids (up to age six) items for trade or donation. Sun., Jan. 22, 10 a.m.-noon. $5-$10. 510-967-5487. KinderCycle.org. South Berkeley Senior Center, 2939 Ellis St., Berkeley. 510-981-5170.

Lunar New Year at Habitot Celebrate the Year of the Dragon with a Lion Dance by performers from the Huong Viet Community Center, paper lanterns and dragon-themed crafts, and more. Mon., Jan. 23, 9:30 a.m.-12:30 p.m. museum admission. Habitot Children's Museum, 2065 Kittredge St., Berkeley. 510-647-1111. Habitot.org.

Storytime and Raccoon Fun With raccoon-themed tales, crafts, videos, scavenger hunts, and meet-and-greets with wild animals. At the Visitor Center, Berkeley. Continues through Jan. 29. free. Crab Cove, 1252 McKay Ave., Alameda. 510-521-7270. EBParks.org.

Video Game Programming for Kids A class for kids over age 8 to learn how to program simple games, and [illegible] game development tools. Saturdays, 10 a.m. free. The Museum of Art and Digital Entertainment, 610 16th St., Oakland. TheMade.com

The World's Funniest Bubble Show Louis Pearl, and The Amazing Bubble Man, reprises his one-man audience-participatory, family-friendly show. Sundays, 11 a.m. Continues through Mar. 18. $8-$11. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

LGBT

[illegible] Berkeley Group A weekly drop-in support group for bisexual, [illegible] identified women [illegible]. Mondays, 7-9 p.m. free. Pacific Center, 2712 Telegraph Ave., Berkeley. 510-548-8283. PacificCenter.org.

[illegible] LGBT Welcome [illegible] [illegible] by UC Berkeley student organizations and campus departments to help individuals find resources and form connections. Thu., Jan. 19, 7-9 p.m., free. 510-643-5727. Multicultural Center, Martin Luther King Jr. Student Union Building, Berkeley. 510-642-[illegible]. www.[illegible].org.

RELIGION & SPIRITUALITY

Awakening to and Cosmic [illegible] Aesha Marguerite [illegible] has knowledge [illegible] "Is the universe a [illegible]?" Thu., Jan. 19, 7-9:30 p.m., free, 415-457-2608, [illegible]. Hillside Community Church, 1422 Navellier St., El Cerrito. 510-235-5648.

[illegible] Near-Death Experience The guest speaker discusses his [illegible] with death at age 9 and how he met God. Mon., Jan. 23, 7:30-9:30 p.m. $7-$10. [illegible]. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley. 510-841-4824. BFUU.org.

Transforming Negative Emotions Workshop Instructors Nina Gretchen and Erika Rosenberg lead a workshop to help you find balance, clear your mind and [illegible] insight into your emotions. Includes training to transform negative emotional energy. Includes a vegetarian buffet lunch. Sat., Jan. 28, 10 a.m.-4:45 p.m. $80. Tibetan Nyingma Institute, 1815 Highland Pl., Berkeley. 510-843-6812. Nyingma.org.

SOCIAL EVENTS

Berkeley Underground Film Society Join the film club for screenings of [illegible] and [illegible] movies and shorts. This week, *The Most Dangerous Game* (1932) shows. At 708 [illegible] St., Berkeley. Sun., Jan. 22, 7 p.m. free. BerkeleyUndergroundFilms.blogspot.com.

Recess at Chabot Space & Science Center's Nightschool An adults-only evening of dodgeball, solar car [illegible] and racing, [illegible] a swing, beer and drink, and more. Fri., Jan. 20, 7-11 p.m., $25. ChabotSpace.org/nightschool.htm. Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

SPORTS & OUTDOORS-PARTICIPATORY

[illegible] — After the Burn The park ranger leads a slow-paced [illegible] walk and an interactive discussion about how fire can be used as a resource management tool and shares what's growing in areas of Sycamore Grove Park that underwent prescribed burns earlier this year. Sun., Jan. 22, 10 a.m. $2. Sycamore Grove/Veterans Park, 1051 Wetmore Rd., Livermore. 925-960-2400. LARPD.[illegible].

[illegible] Hike A hike, beginning in the Steam Trains Overflow Parking Lot, to learn about Tilden's migrating [illegible]. For ages 9 and up. Sun., Jan. 22, 1:30-4 p.m., free. Tilden Regional Park, Entrance off [illegible] Rd. and Grizzly Peak Blvd., Berkeley. 510-843-2137. EBParks.org/Parks/Tilden.

[illegible] of the Day [illegible] the [illegible] and [illegible] the returning seasonal shorebirds and their natural adaptations. Saturdays, Sundays, 2-3 p.m. Continues through Jan. 29. free. Crab Cove, 1252 McKay Ave., Alameda. 510-521-7270. EBParks.org.

[illegible] With a two-mile [illegible] about birds migrating along the Pacific Flyway. [illegible] Sat., Jan. 21, 2-4 p.m. free. Miller/Knox Shoreline, 900 Dornan Dr., Richmond. 888-327-2757. EBParks.org/Parks/Miller_Knox.

Winter Bird Walk Chris Carmichael, associate director of Collections and [illegible], and Phila Rogers lead a morning birding walk through the Botanical Garden. RSVP required. Sat., Jan. 21, 8-10:30 a.m. $15-$20. University of California Botanical Garden, 200 Centennial Dr., Berkeley. 510-643-2755. BotanicalGarden.Berkeley.edu.

SPORTS-SPECTATOR

Cal Men's Swimming and Diving Versus Arizona. Fri., Jan. 20, 1 p.m. Sat., Jan. 21, noon. Spieker Pool, Bancroft Way & Dana St., Berkeley. 510-642-[illegible]. [illegible].Berkeley.edu.

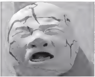
Cal Men's Tennis Versus UC Davis. Sun., Jan. 22, 10 a.m. Hellman Tennis Center, [illegible] St. at Frank Schlessinger Way, Berkeley. 510-642-[illegible]. CalBears.com/Facilities/Hellman-Tennis-Complex.html.

Cal Women's Basketball Versus Washington. Thu., Jan. 19, 7 p.m. Haas Pavilion, UC Berkeley, Berkeley. 510-642-0580. CalBears.com/Facilities/Haas-Pavilion. [illegible] Versus Washington State. Sun., Jan. 22, 3:30 p.m. Haas Pavilion, UC Berkeley, Berkeley. 510-642-0580. CalBears.com/Facilities/Haas-Pavilion.html.

Golden State Warriors Versus the [illegible]. Fri., Jan. 20, 7:30 p.m. $15-$1,700. Versus the Memphis Grizzlies. Mon., Jan. 23, 7:30 p.m. $15-$1,700. Versus the Portland Trailblazers. Wed., Jan. 25, 7:30 p.m. $15-$1,700. Oracle Arena, 7000 Coliseum Way, Oakland. 510-[illegible]. Coliseum.com.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

MUSEUMS & GALLERIES



Amber Aguirre's "Devil Spawn"

A Timely Miscellany

Three shows worth checking out soon

A Miscellany of Timeless Works is a retrospective of Mary Curtis Ratcliff's work from 1976 to 2004; its ironic yet serious title reflects her embrace of polarities: "elegance and banality, archaic and modern, sober and comic, sacred and profane." Her standing "goddess figure" sculptures, similar to dressmaker's mannequins, and her suspended abstract sculptures, suggestive of articles of clothing or jewelry, explore gender identity by using materials once considered too industrial or too feminine for "serious" art.

"Wind Wings," made from strips of shimmering fabric (1987?), evokes capes and scarves, and symbolizes freedom, as does "Amelia," with its central disc flanked by silvery pendant wings, undoubtedly referring to the pilot Amelia Earhart (with her Icarus-like fall into the Pacific treated without patriarchal condescension). Iconic figure sculptures like "Vestal" and "Fashion Statement" contrast cylindrical forms and industrial fencing with the "distaff" materials of weaving and plaiting. The wreath-shaped "Nook" and "Spirit Vessel" suggest sunflowers, crowns, halos, and the cycle of life, while two paintings, "Shall We Dance" and "Take Back Your Mink," featuring faceless coloring-book fashion plates, rebuke the Stepfordization of little girls. A photocollage, "Grand Bazu and Ggantija," alludes to a Maltese temple from the fourth millennium BCE, when goddesses ruled the earth. Artist's talk on Saturday, January 21, at 4 p.m.; performance at 5 p.m. Through February 11 at Mercury 20 Gallery (475 25th St., Oakland). 510-701-4620 or MercuryTwenty.com

Dolls are the subject of Amber Aguirre, too, but hardly the cute type. Made in faux raku ceramic with glazes and stains (here dubbed "naked fusion"), Aguirre's mechanistic poppets serve as vehicles for satire. The crumbling tot in "Baby Nation Building" plays with blocks that spell out "plutonium"; the Herculean toddler in "Baby Nation's Wet Dream" plays with grenades, his penis transformed into a cannon. A series of baby heads is less overtly political, but equally mordant. Who are you calling babies? *Out of the Mouth of Babes* runs through January 29 at Roscoe Ceramic Gallery (473 25th St., Oakland). 415-525-3174 or RoscoeCeramicGallery.com

It was a bad week for Denver's Clyfford Still paintings, but presumably nothing untoward will befall local painters of abstract landscapes. Mark Lightfoot depicts geological-looking features in a palette dominated by browns, grays, and beiges in "In Flight," "In Times Past," and the four "Life of Forms" paintings. Lynn Thygesen's untitled paintings are subdued in color, too. Her boldly simplified cloudscapes are well painted but her gestural abstractions are more provocative. *The Life of Forms* runs through January 28 at Manna Gallery (473 25th St., Oakland). 510-282-2335 or MannaGallery.com

—DeWitt Cheng

ART GALLERIES

57th Street Gallery, Mendicants and Minds of the 57th Street Gallery With works by Geri Nelson, [illegible], Maria Ayre, Terry Lofton, Mirsa Victor, Charles R. Rogers, Bal Patel, Alexandra Carpenter, Donna Waymen, Souphavong Phasouk, and Lavelle Abel. Through Jan. 23. 5701 Telegraph Ave., Oakland. 510-654-8874. 57thStreetGallery.com.

ACCI Gallery, Beneath the Surface With prints by Cathy Coe, Angie Darbema and Robert Shaeffer. Through Feb. 5. 1652 Shattuck Ave., Berkeley. 510-843-2527. ACCIGallery.com.

Albatross Pub, Lynagh Fantastique Paintings by Bonnie Fogarty that explore the issue of space as an essential human concern. Through Jan. 31. 1822 San Pablo Ave., Berkeley. 510-843-2473. AlbatrossPub.com.

Art House Gallery & Cultural Center, 7 Central With art by Amanda Hjelt, [illegible] Robinson, Angela Lewis, Kate Gustavson, Steen Moller, Fleur Sprinkle and Megan Duter. Through Mar. 15. 2905 Shattuck Ave., Berkeley. 510-472-3170. BerkeleyArtHouse.WordPress.com.

Beane Amazon Gallery, At Home A group show featuring members of San Francisco's Kearny Street Workshop, with works across medias by Chris E. Vargas, Minette Mangahas, [illegible] Heal, and Claire Kessler-Bradner, Nancy Chan, and Kija Lucas. Through Jan. 27. 300 8th St., Oakland. 510-287-5353.

Bedford Gallery, SNAP: A National Juried Exhibition of Photography With works by 41 artists from around the country, focusing on three themes: Our Land, Our World, Our People: Narrative, Portrait, and Conceptual/Abstract. Through Feb. 19. **Brett Weston, 1930-1980: Land, Figure, Abstract** With historic artworks spanning three decades by renowned American photographer Brett Weston. On display in the Alcove Gallery. Through Feb. 19. 1601 Civic Dr., Walnut Creek. 925-295-1417. BedfordGallery.org.

Berkeley Art Center, Shine The annual artists exhibition features work across mediums by artists from the Berkeley Art Center. Through Jan. 29. 1275 Walnut St. (in Live Oak Park), Berkeley. 510-644-6893. BerkeleyArtCenter.org.

Berkeley Public Library, Central: Red, Blue and Green: An Art + Photo Exhibition With works themed on black health, economic empowerment, and sustainability by Aliki, [illegible] Photographie, Corrina Henrie-Brown, Ed Hee, Cha Heal, Kevin Wright, Makeda Roshelli, and more. On display in the catalog lobby. Through Mar. 17. 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

Café Milano, Berkeley in the 1960s A PhotoExhibition by John Jekabson, who in 1969 became the assistant editor of the Berkeley BARB newspaper. Through Jan. 31. 2522 Bancroft Way, Berkeley. 510-644-3100.

Cal State East Bay Arts and Education Building, Annual Bachelor of Fine Arts Exhibition With works by 13 candidates for a Bachelor of Fine Arts degree including Laura Coxe, Bethany Cashion, Adriana Gonzalez Farfan, Ray Hernandez, Kenneth Hung, Jacquelyn Marti, Patricia McCabe, and more. Through Feb. 19. 25800 Carlos Bee Blvd., Hayward. (510) 885-3058.

Chandra Cerrito Contemporary, Cross-Section The first exhibition of the gallery's Collector Editions series, with small-scale editioned and unique serial artworks by Young Kim, Penny Olsen, Robert Tomlinson, Allison Watkins, Amy M. Ho, and Thérèse Lahaie. Through Jan. 21. **Uncommon Context** With works by Bay Area artists Michael Book, David Ring, Mark Paron, and Veronica Rojas, members of San Francisco-based nonprofit Visual Aid, which supports artists with life-threatening illnesses. Through Jan. 21. 480 23rd St., Oakland. 510-260-7494. ChandraCerrito.com.

CK Gallery, [illegible]: Borders and Visions Berkeley A solo exhibition of abstract works addressing emotional journeys by Oakland artist Rosa Ana Caballero. Jan. 20-Feb. 5. 4125 Piedmont Ave., Oakland. 510-798-2555. CKGallery.org.

Collaborative Photography Studio & Art Gallery, Timescapes With photographs by seven members of the Bay Area Photographers Collective, including Adrienne Defendi, Barbara Kyne, Chandelle Nair

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PICKS

Portraits from Oakland

The *New York Times* recently anointed Oakland as one of the world's top 45 must destinations in 2012 because of its stellar restaurants and bars — no kidding to East Bay gourmets. Locals already know the non-gustatory virtues of Oaktown. For a year, Bay Area Photographers Collective members Henry Bowden, Anthony Delgado, Ralf Hillebrand, John Martin, Charlotte Niel and Gary Wagner have been documenting First Friday's diverse, eclectic audience. Improvising studios in unused 25th Street retail spaces, they have captured the lively spirit of Oakland's multicultural, multiethnic tribe, creating an album and time capsule of the civic family — [illegible] for the democratic 99 Percent. Mommy, Daddy, what did you do during Art Murmur? Just kidding. Now about reinstating those food trucks … *Portraits from Oakland* runs through Feb 18 at PHOTO (473 25th St., Oakland); 510-847-2416 or PhotoGalleryOakland.com — *DeWitt Cheng*

Portraits from Oakland

DeWitt Cheng

At Home

Housing, broadly interpreted, is the subject of a group show at Asian Resource Gallery curated by Jackie Im and featuring members of San Francisco's activist Kearny Street Workshop. You can go home again, after all. Chris E. Vargas explores identity and spectacle in his video stills about Liberace/Liberatus ("Liberaceon"), Minette Mangahas ("A Home of My Own"), Rio Hiroi ("HOME"), and Claire Keeder-Brodner ("Dementia Recall") explore female identity as defined by domestic space, from the perspectives of Asian-American and European-American immigrants. Nancy Chan summons in her drawings the unconscious theater of sleeping couples and the nervous restraint of singletons "pretending to sleep." Finally, Kija Lucas makes digital photos of blooms and pillows mounted like specimens or trophies, and of the tousled topography of unmade beds. *At Home* runs through Jan. 27 at Asian Resource Gallery (310 8th St., Oakland); 510-287-5353 or EBALDC.org/pg/21/asian-resource-gallery — *D.C.*

[illegible] Eric Lasten, John Mattie and Linda Plath. Through Jan. 25. 431 13th St., Oakland. 510-451-1178. [illegible].com.

David [illegible] Center. [illegible]: [illegible] Surveys in Biodiversity Photographs by David Liittschwager. Through Jan. 2[illegible]. 2150 Allston Way, Berkeley. 510-[illegible]. [illegible].org.

[illegible]. John Vias Through Jan. 22. [illegible] St., Oakland.

Doyle Street Cafe. Energy Fielding and Order in Motion Monotypes in water media by [illegible]. Through Jan. 31. 5515 Doyle St., Emeryville. 510-547-2552. DoyleStreetCafe.com.

EBMUD Gallery. EBMUD Employee Showcase 2011 With art works by EBMUD employees. Works include paintings, [illegible], photographs, and more. Through Jan. 27. 375 11th St., Oakland. 510-287-1382. EBMUD.com/Art.

Expressions Gallery. [illegible]: Short Trips Into the Future With a retrospective of [illegible] by Helen [illegible], including work from her fashion art [illegible] and from her time as an illustrator for the [illegible]. Plus [illegible] by Christian [illegible], photographs by Charles Lucky, and more. Through Mar. 2. 2035 Ashby Ave., Berkeley. 510-644-4930. ExpressionsGallery.org.

[illegible] Printing Art Gallery. [illegible] With [illegible]. Through Jan. 29. [illegible] St., Oakland. [illegible].org.

Farley's East. Art [illegible] Walking Tour: Photography [illegible] PHOTO gallery leads a guided photography themed walking tour. Sat., Jan. 21, 2 p.m. 33 Grand Ave., Oakland. 510-[illegible]. FarleysCoffee.com.

[illegible] Arts [illegible] in Printmaking With works in etching, [illegible] and more by [illegible]. Through Jan. 27-Feb. 24. 4444 [illegible] Ave., Pleasanton. 925-[illegible]. [illegible]ArtsFoundation.org.

[illegible]. New [illegible] Seasons: California With [illegible] paintings by [illegible]. Through Jan. 31. 1750 Shattuck Ave., Berkeley. [illegible].com.

[illegible] Center. [illegible] off with [illegible] With mixed media by [illegible] and [illegible] art by Jeff [illegible]. Through Feb. 11. 1091 Calcot Pl., Oakland. 510-535-1702. TheRootCenter.com.

Joyce Gordon Gallery. [illegible]: A Retrospective An [illegible] of the artist's [illegible]. Through Feb. 25. 406 14th St., Oakland. 510-465-8928. JoyceGordonGallery.com.

Julia's [illegible] With paintings by [illegible]. Through Feb. 28. 1223 Park St., Alameda. 510-[illegible]. [illegible].com.

Kala Art Institute Gallery. Kala Artists Annual Exhibition With [illegible] media by artists affiliated with the Kala Art Institute. Through Feb. 4. 2990 San Pablo Ave., Berkeley.

[illegible], the [illegible]: A [illegible] An exhibition [illegible] by Sanja [illegible] and Chris [illegible] featuring [illegible] installation, multiple video projections, audio collages, and two-dimensional works [illegible] history of the Bay. Through Feb. 11. [illegible].com. [illegible] 23rd St., Oakland.

[illegible] + Art. [illegible] Print Show With [illegible] screenprinted art, gig posters, [illegible], and more by [illegible] artists. Through Feb. 11. 412 22nd St., Oakland. 510-[illegible]. [illegible].com.

Local 123. Art Up! With art by [illegible] Sultan, founder of the Young Writers Workspace in Berkeley. Through Mar. 1. 2049 San Pablo Ave., Berkeley. 510-[illegible]. Local123Cafe.com.

[illegible] & Arthur. We All [illegible] With [illegible] images from [illegible] sources, both contemporary photographs and historical images, by Alison [illegible] and [illegible]. Through Jan. 29. 4030 Martin Luther King Jr. Way, Oakland. 510-229-0174. [illegible]Arthur.com.

[illegible] Cafe. Art [illegible] Walking Tour A free [illegible] tour of the gallery district. Third Saturday of every month, 2 p.m. Free. OaklandArtMurmur.org. 2[illegible] Telegraph Ave., Oakland. 510-465-8973.

[illegible]Cafe.com.

[illegible] Gallery. the Life of Forms With paintings and mixed [illegible] on cotton and paper by Mark [illegible], and new artworks by [illegible]. Through Jan. 28. 4[illegible] 25th St., Oakland. 510-[illegible]. [illegible]Gallery.com.

Martina [illegible] Johnston. [illegible] A [illegible] exhibition about the body [illegible] in traditional and experimental media by [illegible], Keith Lee, [illegible], and Curtis [illegible]. Through Jan. 28. 1281 Sixth St., Berkeley. 510-[illegible]. [illegible].org.

[illegible] Office of [illegible]. [illegible]: Chaos, Destruction & [illegible] A solo exhibition by [illegible] Polan, featuring mixed media based on photographs and drawings, [illegible] Gallery. Call 510-642-2413 to be let into the building. Through Feb. 5. [illegible].com. 2000 Center St., Berkeley. 510-642-2413.

Mercury 20 Gallery. [illegible] Miscellany of [illegible] Works With works by Berkeley artist Mary Curtis Ratcliff spanning the [illegible] movement of the 1970s to her pilgrimage to [illegible] in 2008. Through Feb. 11. 4[illegible] 25th St., Oakland. 510-[illegible]. MercuryTwenty.com.

[illegible] Destruction. [illegible] Sculpture, paintings of [illegible] and acrylic on [illegible] paper by [illegible]. [illegible] Pacific at the Lake Merritt BART Station. Through Jan. 31. 101 Eighth St., Oakland.

Mythos Fine Art and Artifacts. Dark & Destruction: Painting of [illegible] A new exhibition of [illegible] by [illegible] and [illegible]. Through Feb. [illegible]. [illegible] Solano Ave., Berkeley.

Oakland Public Library. Asian Branch. An Exhibition of Bird Photographs An exhibition of bird photographs by San Francisco children's [illegible] and amateur photographer [illegible]. Through Jan. 31. 388 9th St., Suite 190, Oakland. 510-238-3400. OaklandLibrary.org.

[illegible] Gallery. [illegible] With color and black-and-white photographs capturing the power of [illegible] by Lu Sabin. Jan. 19-Feb. 21. 2235 Fifth St., Berkeley.

[illegible] Ave. [illegible] Art Walk With art, entertainment, and refreshments. Participating businesses [illegible].

[illegible] Museum, art [illegible] in storefronts. Third Thursday of every month, 6-9 p.m. Free. [illegible]Avenue.org. at Piedmont Valley, Oakland. [illegible].org.

[illegible] Art Center. The Art of Living Black, 16th Annual Bay Area Black Artists Exhibition With works by more than 50 local artists on display in the main gallery. Through Mar. 9. **Rising Tide: A Post-Cautionary Tale, Continued** [illegible] and talk to a [illegible] artist [illegible] as he works on his Rising Tide [illegible] gallery hours) in the South Gallery. Through Mar. 9. **Botanical [illegible]** With watercolor and mixed [illegible] based from [illegible] Garden. [illegible] and [illegible] seen. Through Mar. 9. 2540 Barrett Ave., Richmond. 510-620-6772. TheRichmondArtCenter.org.

From Paper [illegible] Collective. [illegible] Revival of the [illegible] With work by local artists [illegible], Keith Wilson, [illegible], Jamie Yoaks. The featured works use visual material and artistry engagement in "living alive" the [illegible] with [illegible], Afghanistan and Libya. Through Jan. 27. 2178 Telegraph Ave., Oakland. 510-238-9011. [illegible].com.

Royal NoneSuch Gallery. Space, Time and Architecture With works "concerned with the definition of space or [illegible] an entity, a relationship between [illegible] and a conceptual framework" by [illegible] and Cybele Lyle. Through Feb. 26. 4231 Telegraph Ave., Oakland. 415-[illegible]. RoyalNoneSuchGallery.com.

San Pablo Art Gallery. Inside Out II With paintings, prints, and mixed media based on [illegible] by Vicky Chen and Anthony Wolter, investigating the geometric patterns of [illegible] landscapes. Through Feb. 12. 13831 San Pablo Ave., San Pablo.

SLATE contemporary. Water/Color With paintings by [illegible] Norling and produced [illegible] by Michele Rothen. Through Feb. 25. 473 25th St., Oakland. 510-[illegible]. SlateArtAndDesign.com.

Studio Quercus. In the Bag With historical [illegible] photographs from the collection of the late [illegible] and [illegible] from legendary [illegible] and installations produced by the Studio Quercus crew. Through Feb. 18. 385 26th St., Oakland. 510-452-[illegible]. StudioQuercus.com.

Swarm [illegible] + Gallery. [illegible] A duo exhibition by [illegible] and Paul Morgan, with [illegible] prints along with [illegible] of spaces and [illegible] from [illegible] and [illegible]. Through Feb. 18. 560 2nd St., Oakland. 510-839-2787. SwarmGallery.com.

Traywick Contemporary. Beyond the Lens Photography by [illegible] and [illegible]. Through Mar. 31. Free. 895 Colusa Ave., Berkeley. 510-527-1214. Traywick.com.

University of California Botanical Garden. [illegible] Illustrated With 64 botanical [illegible] artworks in watercolor, graphite, [illegible] pencil, and pen and ink. Through Feb. 5. 200 Centennial Dr., Berkeley. 510-643-2755. BotanicalGarden.Berkeley.edu.

the [illegible]. [illegible] Playhouse Series An exhibition of selected pieces from art teacher Alisa Wallace's Playhouse Series, [illegible] by the [illegible], unpredictability and playfulness of children's artwork. Through Jan. 31. 415-[illegible]. [illegible] Telegraph Ave., Oakland. 510-[illegible]. [illegible].com.

Vessel Gallery. Museum Wind and Water [illegible] site-specific installations and process drawings. Through Feb. 18. **[illegible]** With site-specific installations and process drawings by [illegible]. Through Feb. 18. 471 25th St., Oakland.

Worth Ryder Gallery. Introductions: 2012 Art Practice First Year MFA Exhibition With works [illegible] by [illegible]. Jan. 25-Feb. 11. 116 Kroeber Hall, Berkeley. 510-642-2582.

YWCA Berkeley. Energy Fielding and Order in Motion With monotypes in water media by [illegible], on display in the [illegible] lounge. Through Jan. 26. 2600 Bancroft Way, Berkeley. 510-848-6370. YWCA-Berkeley.org.

MUSEUMS

Asian Art Museum of San Francisco. In a New Light [illegible] from the museum's collection [illegible] to the major exhibit of Asia. Daily. 200 Larkin St., San Francisco. 415-581-3500. AsianArt.org.

Berkeley Art Museum & Pacific Film Archive. The Oakland-Berkeley Fire Aftermath Photographs by Richard Misrach. Through Dec. 5. **[illegible]** An exhibit of [illegible] photographs by Sarah Charlesworth and Chris McCaw. Through May 6. **Himalayan Pilgrimage: [illegible] in the Land of Snows** Sculpture and paintings from Tibet. Through June 30, 2013. 2626 Bancroft Way, Berkeley. 510-642-0808. BAMPFA.Berkeley.edu.

[illegible] Creativity [illegible] A hands-on exhibit for kids that provides safe access to arts. [illegible] and technology. Daily. 221 4th St., San Francisco. 415-820-3320. CreativityOrg.

Exploratorium. Traits of Life A collection of exhibits and demonstrations exploring the fundamental elements common to all living things. Daily. 3601 Lyon St., San Francisco. 415-561-0360. Exploratorium.edu.

Habitot Children's Museum. [illegible] The ongoing [illegible] of Roger [illegible], Shel Garrett, The Big [illegible] vs. The Missing Piece. Daily. 2065 Kittredge St., Berkeley. 510-647-1111. Habitot.org.

[illegible] A. [illegible] Museum of Anthropology. From the [illegible] Hand From the permanent collection, [illegible] works from China, Egypt, and Peru; also locations in Africa, North America, and the Mediterranean. Daily. **Native Californian Cultures** The exhibit [illegible] some 500 objects from the museum's collection of Native Californian cultures. Daily. Kroeber Hall, Berkeley. 510-643-7648. HearstMuseum.Berkeley.edu.

Museum of East [illegible]. Of [illegible] and [illegible] An exhibition of prints made from photographs taken by 19th-century American naval officer [illegible] during his three-year survey [illegible] on the [illegible]. Mondays-Fridays. Continues through Jan. 28. 2223 Fulton St., Berkeley. 510-643-6530. EAL.Berkeley.edu.

Museum of Mosaic Art. [illegible] Artists. Celebrating [illegible] Through Mosaics An ongoing group show. Daily. **[illegible] Art: Pet Portraiture** A celebration of pets, in mosaic. Daily. 2001 Chapman St., Oakland. 510-[illegible]. MosaicArt.com.

Lacis Museum of Lace and Textiles. Knitted Lace of [illegible] An [illegible] of knitted lace from [illegible]. Through Feb. 4. 2982 Adeline St., Berkeley. 510-843-7290. LacisMuseum.org.

Lawrence Hall of Science. Science on a Sphere (SOS) New permanent [illegible] features an animated globe [illegible] to "[illegible]" ocean [illegible] and city lights glow [illegible] the planet. Daily. $9-$12. 1 Centennial Dr., Berkeley. 510-642-5132. LawrenceHallofScience.org.

Lindsay Wildlife Museum. [illegible] Life and Habitat An exhibit [illegible] the connections between native California Indians and their environment. Through Feb. 4. 1931 First Ave., Walnut Creek. 925-935-1978. Wildlife-Museum.org.

Judah L. Magnes Museum. Projections [illegible] works from the museum's extensive collections of artifacts, documentary and experimental film. Daily. **Memory Lab** Interactive installation allows visitors to create digital family [illegible] and [illegible] based on their own documents, photographs, and memories. Daily. 2911 Russell St., Berkeley. 510-549-6950. Magnes.org.

Mills College Art Museum. Spaces of Life: The Art of Sonya Rapoport A solo exhibition of Rapoport's paintings, works on paper, [illegible] installations, and digital works from 1979 to 2011. Through Mar. 11. 5000 MacArthur Blvd., Oakland. 510-430-2164.

MOCHA. Museum of Children's Art. Art from the Heart: A [illegible] Art With art works by supporters of the [illegible] nonprofit Hall the Sky, which aimed to enrich the lives of [illegible] children in China and partnered with MOCHA for the exhibition. Through Mar. 28. 538 9th St., Oakland. 510-465-8770. MOCHA.org.

[illegible] Undergraduate Library. From [illegible] to Zuni: The Language Collection of the University Library An exhibit highlighting the linguistic diversity of the UC Berkeley Library's collections, with a display of a reproduction of the Codex [illegible], Sanskrit [illegible] and more. Through Feb. 17. UC Berkeley, Berkeley. 510-768-7809. Berkeley.edu.

Oakland Asian Cultural Center. [illegible] in California An exhibit based on the [illegible] poet who was educated living in the US. Through Feb. 5. 388 9th St., Oakland. 510-637-0455. OACC.cc.

Oakland Museum of California. Oakland Point: Lisa Levine and Peter Toomeyan An ongoing series on [illegible] exploring the urban landscape of the East Bay. Through June 15. **A Walk in the Wild: Continuing John Muir's Journey** An interactive exhibit [illegible] John Muir's life and work. Through Dec. 22. **1991: Oakland-Berkeley Fire Aftermath** With rarely displayed photographs by Bay Area photographer Richard Misrach, who was the first person to document the fire's destruction. Through Feb. 12. **Gallery of California Art** With more than 800 works from the [illegible] collection. Through Dec. 2. **[illegible] Bridge: [illegible]** A video installation including interviews with 850 [illegible] from [illegible] across the US. The [illegible] explores themes of family, [illegible], relationships, work, [illegible], education, [illegible], and more. Jan. 20-July 8. Museum admission. 1000 Oak St., Oakland. 510-318-8400. MuseumCA.org.

Pacific Pinball Museum. Historic Pinball Games With 15 pinballs and 20 wedgeheads from Larry Zartarian's [illegible] plus games representing early pinball from the collections of Mr. and Mrs. Gordon Hasse, [illegible] and [illegible]. Daily. $15, under 12 $7.50. 1510 Webster St., Alameda. 510-205-6959. PacificPinball.org.

San Francisco [illegible] Airport. A World Explored: [illegible] from the Age of [illegible] in the [illegible] An exhibit including a selection of antique [illegible] from the [illegible] Collection at UC Berkeley on display in International Terminal A2. Through June 30. 780 [illegible] Rd., San Francisco. 650-821-8211.

San Francisco Museum of Modern Art. Museum and Beyond: The Painting and Sculpture collection From the museum's holdings, including work by Kahlo, [illegible], Hans [illegible], Alexis [illegible] et al. Daily. **Sonoma Art and Life: the Contemporary Painting and Sculpture Collection** Large-scale installations and multiple-work presentations from the museum's collection. Daily. **The Art of Through: The Architecture and Design Collection.** An ongoing presentation of works of architecture, graphic design and industrial design. Daily. **Picturing Modernity: the Photography Collection** From the museum's [illegible] holdings, photos by Adams, Cunningham, Evans, Lange, Stieglitz et al. Daily. 151 3rd St., San Francisco. 415-357-4000. SFMOMA.org.

UC Berkeley Bancroft Library. [illegible] of Cal, 1910-2011: World California Passed the Women's Suffrage [illegible] An exhibit of artifacts, culled primarily from the University Archives' collection, examining the [illegible] on the UCB campus around the time California passed the Women's Suffrage Amendment. On display in the Rowell Cases (on the second floor outside Bancroft, the Doe and Bancroft). Mondays-Fridays. Continues through Mar. 20. UCB, Berkeley.

USS Hornet Museum. [illegible] Experience Photos and memorabilia telling the story of the most [illegible] generation Japanese-American troops who fought for the US in WWII. Daily. **TBM Avenger** [illegible] Daily. 707 W. Hornet Ave., Alameda. 510-521-8448. USS-Hornet.org.

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THEATER & DANCE

Ten Years After

East Bay companies take diverging paths to a decade of dance

Starting a dance company is one thing; the Bay Area is home to hundreds. But few artists can keep a company alive, much less thriving, for a decade — that takes pluck, luck, and serious fundraising. Two nationally recognized East Bay companies, Walnut Creek's Company C Contemporary Ballet and Oakland's Paufve Dance, celebrate that milestone with shows this month. But creatively and financially, they arrived via very different routes.

"I had no idea that we'd be as successful as we have been," confessed Elizabeth Reed, Company C's executive director. Artistic Director Charles Anderson hits a sweet spot with three annual seasons of athletic modern ballet that Anderson creates, commissions from emerging artists, or stages from the repertoires of choreographers like Twyla Tharp and Paul Taylor. This week, Company C performs duets and ensembles by Anderson and three others, with music by Tom Waits, Kronos Quartet, and Jack Hylton & His Orchestra.

Paufve Dance

Pak Han

To fund such high-caliber performance, plus salaries for thirteen dancers, Reed writes grant after grant. It's a task akin to blindfolded archery. "It changes all the time," she said. "Over the last ten years, sources of funding that started out strong have gradually been replaced; foundations have dropped off the map." But the audience gives as much as it gets, and individual donors have been as vital as grants, hard work, and talent in bringing the company to the cusp of its second decade.

Randee Paufve has her cart and horse in another order. "I start small, just myself in the studio. Once the idea starts to gel, I think, okay, I need to go after some money," she said. About two years later, she is ready to stage one of her intimate contemporary dances. Next week she premieres *So I Married Abraham Lincoln*, an evening-length theater-dance exploration of the fractured feminine self inspired by Mary Todd Lincoln, which she created in collaboration with Shotgun Players' Liz Lisle, composer Heather Heise, and others.

Paufve would love to expand and present more shows, but without a development staff, time spent raising funds is time stolen from creating. "How do I bridge that gap administratively so that I can be the artist I want to be?" A loyal and generous audience has been equally essential to her, as has an artistic residency at Berkeley's Shawl-Anderson Dance Center.

The last ten years have seen a dot-com bust, a real-estate roller-coaster, and a Great Recession, but "I'm not convinced that it's actually worse now than it's ever been," Paufve said. "It's always been hard. Maybe so, but all the audience sees is the beauty of dance."

Company C performs its latest work on Friday, January 20, at 8 p.m. and Saturday, January 21, at 3 p.m. and 8 p.m. at the Lesher Center for the Arts (1601 Civic Dr., Walnut Creek). $23-$45. 925-943-7469 or CompanyCBallet.org.

Paufve Dance performs *So I Married Abraham Lincoln* on Friday and Saturday, January 27-28, at 8 p.m. and Sunday, January 29, at 7 p.m. at Dance Mission Theater (3316 24th St., San Francisco). $15-$18. 415-826-4441 or PaufveDance.org.

— *Claudia Bauer*

COMEDY

[illegible] Berkeley All Star Show with [illegible] Featuring Brian King, [illegible] and Sam Meeker. Hosted by Joe Klocek. Sat., Jan. 21, 7:30-8 p.m. $10. [illegible] Comedy Lounge, [illegible] Regional St., Dublin, 925-[illegible]. [illegible]

[illegible] Thursday [illegible] Hosted by Joe [illegible] Thu., Jan. 19, 8 p.m. [illegible] ComedyOffBroadwayOakland.com. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway, at Jack London Square. [illegible] MissPearlsJamHouse.com.

[illegible] [illegible] Sat., Jan. 21, 8 p.m. $10. [illegible] ComedyOffBroadwayOakland.com. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway, at Jack London Square. [illegible] MissPearlsJamHouse.com.

They're All [illegible] Laugh at You! [illegible] Fri., Jan. 20, 7:30 p.m. $5. [illegible]

The [illegible] [illegible] Hosted by Joe Klocek [illegible] Fri., Jan. 20, 8 p.m. $10. [illegible] ComedyOffBroadwayOakland.com. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway, at Jack London Square, Oakland. 510-444-7171. MissPearlsJamHouse.com.

The [illegible] Comedy [illegible] show with [illegible] Saturdays, 8 p.m. $10. [illegible] Broadway [illegible] 415-[illegible]

DANCE-PERFORMANCE

Company C Contemporary Ballet The ballet company's [illegible] season opener, led by [illegible] Fri., Jan. 20, 8 p.m.; Sat., Jan. 21, 3 & 8 p.m. $23-$45. 925-943-7469. CompanyCBallet.org. Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek, 925-943-7469. LesherArtsCenter.org.

LIVE VARIETY

Apollo [illegible] Style A comedy and competition for [illegible] professional and amateur performers. Third Saturday of every month, 8-9 p.m. $5-$10. [illegible] Theater, [illegible] Addison St., Berkeley. [illegible]

[illegible] [illegible] Fri., Jan. 20, 8:30 p.m. [illegible] The Marsh, 1200 7th St., Berkeley, 510-444-[illegible]. [illegible]

[illegible] Acrobats [illegible] accompanied by a live Chinese musical ensemble. [illegible] Sat., Jan. 21, 2 & 8 p.m., Sun., Jan. 22, 3 p.m. Zellerbach Hall, UC Berkeley, Berkeley. [illegible] CalPerformances.org.

THEATER & PERFORMING ARTS

[illegible] [illegible] Starting Jan. 21. Fridays, Saturdays, 8 p.m.; Sun., Feb. 12, 2 p.m. Continues through Feb. 18. $10-$15. [illegible] Theatre, [illegible] Ave., Berkeley. [illegible]

Broadway [illegible] [illegible] brothers' journey to [illegible] professional comedy writers. Starting Jan. 22. Sundays, 2 p.m.; Fridays, Saturdays, 8 p.m. Continues through Feb. 5. $20. [illegible] Playhouse, [illegible] Redwood. [illegible]

[illegible] [illegible] Saturdays, 8:30 p.m. Continues through Feb. 12. $20-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley, 510-704-8291. TheMarsh.org.

Fences [illegible] August Wilson's exploration of race relations in 1950s America. Recommended for ages 13 and up. Starting Jan. 20. Fridays, Saturdays, 8 p.m., Sundays, 2 p.m., Thursdays, Feb. 16, 8 p.m. Continues through Feb. 19. $18-$32. Altarena Playhouse, 1409 High St., Alameda, 510-523-1553. Altarena.org.

Ghost Light Jonathan Moscone directs Tony Taccone's world-premiere production, based on the assassination of Mayor George Moscone. [illegible] Sundays, 2 & 7 p.m.; Saturdays, 2 & 8 p.m.; Wednesdays, 7 p.m.; Tuesdays, Thursdays, Fridays, 8 p.m. Thu., Jan. 19, 2 p.m.; Thu., Feb. 16, 2 p.m. Continues through Feb. 19. $14.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949. BerkeleyRep.org.

The Glass Menagerie Contra Costa [illegible] the renowned play by Tennessee Williams. Fridays, 7 p.m.; Sat., Jan. 21, 7 p.m.; Sun., Jan. 22, 2:30 p.m. Continues through Jan. 29. $10-$15. [illegible] Center, [illegible] Concord, 925-[illegible]

The Last Five Years A Pacific Stage Repertory production about the five-year relationship of [illegible] Starting Jan. 27. Fridays, Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through Jan. 29. $17-$33. Firehouse Arts Center, 4444 Railroad Ave., Pleasanton, 925-931-4848. PleasantonArtsCenter.org.

[illegible] Presents Moscone and Tony Taccone about *Ghost Light* At Berkeley Rep's [illegible] Stage. Mon., Jan. 23, 7 p.m. free. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949. BerkeleyRep.org.

[illegible] [illegible] Theatre Company's [illegible] Teen Theatre [illegible] a story of life and love in the face of adversity in the end of the 20th Century. Advise [illegible] for ages 13 and up. Fridays, Saturdays, 8 p.m.; Sun., Jan. 22, 2:30 p.m., through Jan. 28; 8 p.m. Continues through Jan. 28. $14-$17. [illegible] Las Lomas High School, 1460 S. Main St., Walnut Creek, 925-[illegible]. LasLomasHighSchool.com.

The [illegible] [illegible] presents a grown-up fairy tale about a girl's [illegible] through a [illegible] wonderland. Berkeley [illegible] and directed by [illegible] evening performance on 1/22. Saturdays, 2 & 8 p.m.; Sundays, 2 & 7 p.m.; Thursdays, 2 & 8 p.m. Continues through Jan. 22. $17-$40. [illegible] 2055 Center St., Berkeley, 510-[illegible]. BerkeleyPlay.org.

PICKS

Davalos Dance Company

Davalos
Dance
Company

Let's pretend that this winter has been dark and stormy and unforgiving. At least, that's the mood into which Richmond's Davalos Dance Company delves during its new show, *A Wintry Mix*, at CounterPULSE (1310 Mission St., San Francisco) on Friday and Saturday, Jan. 20-21. The company comprises three award-winning East Bay contemporary dance artists and teachers, Catherine Marie Davalos, Rogelio Lopez, and Shannon Velle, who contribute six dances that use the season's bleakness (well, the bleakness of pre-normal winter, also) as a metaphor for the dark emotions that eventually lead us to renewal and rebuilding. The show is part of CounterPULSE's Winter Special series, which promotes accessible, affordable performances by emerging artists. 8 p.m., $18-$20. 800-838-3006 or CounterPulse.org. — *Claudia Bauer*

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THEATER REVIEW

MOURNING MOSCONE

A personal history becomes a form of public grieving.

By Rachel Swan

Christopher Liam Moore and Bill Geisslinger in *Ghost Light.*

Just how much of *Ghost Light* is true remains a matter of conjecture for those of us who don't personally know Jonathan Moscone. Of course, the basic story is well known. Moscone is the son of George Richard Moscone, the former state Senate majority leader and mayor of San Francisco who was assassinated along with famed gay Supervisor Harvey Milk in 1978. The younger Moscone was fourteen years old at the time of his father's death, and the event would plummet him into a three-decade emotional tailspin. That's the meat of the play, which also offers some hypotheses as to why Jonathan never quite came to terms with his father's death — like the fact that it was gradually overshadowed by the shooting of Milk, which became the subject of a 2008 biopic. Or Moscone coming to grips with his own homosexuality. Or the conceit (in *Ghost Light*, at least) that young Jonathan never knew his father that well, and then felt a certain sense of inadequacy in trying to mourn the man.

If you accept that premise, then *Ghost Light* is both an autobiography and a long-deferred grieving ceremony. Not just for Moscone, either, given the number of local dignitaries who showed up for the press opening at Berkeley Rep — including former San Francisco Mayor Willie Brown and Berkeley Mayor Tom Bates, George Moscone's widow Gina, and House Minority Leader Nancy Pelosi (who came with a Secret Service agent in tow). The set design (by Todd Rosenthal) features a detailed replica of the facade of City Hall meant to serve as a mausoleum. The plot, conceived by both Jonathan Moscone, who directed, and Berkeley Rep Artistic Director Tony Taccone, who wrote the script, conjoins two highly symbolic storylines. First, Jonathan (played by Christopher Liam Moore) is working on a production of *Hamlet*, the Shakespearean tragedy in which the ghost of a murdered father comes to visit his young son. At the same time, he's been enlisted to consult on the set of *Milk*. You could venture so far as to say there's a third element, too, which is about Moscone having to reconcile his private life as a gay man with his cult of celebrity.

The play might be a little more fun for those who peek at the 2012 calendar for California Shakespeare Theater — where Moscone serves as artistic director — and note that *Hamlet* is indeed playing this September, albeit under the auspice of Director Liesl Tommy, not Moscone himself. That said, it's entirely possible that Moscone was at one point slated to helm a production of *Hamlet*, and that it generated in him a welter of anxiety. The Moscone in this play is a little more frazzled and flamboyant than the real Moscone — or at least, the public image he puts forth, which is one of extreme self-possession. From the perspective of one who sees him only at press conferences or Cal Shakes openings, it's difficult to imagine the troubled, nervous director who stays up late Internet-chatting with someone named "Loverboy" in a room littered with take-out Chinese food boxes.

But maybe that's how Moscone perceives himself. Or maybe it's a hyperbolized self-portrait he's made for the purpose of plot. Whatever the case, this character is a little campy but thoroughly likeable. It's also worth mentioning that he's at least as smart as the real Moscone, prone to witticisms like "The most astonishing thing about you is that you are unburdened by thought" (an insult aimed at the director of *Milk*). In fact, the dialogue is as sharp and fast as if Edward Albee or Aaron Sorkin wrote it. And it's probably a fairly accurate scripting of the conversations that took place between Moscone and his colleague Louise (Robynn Rodriguez), who bears an uncanny resemblance to real-life managing director Susie Falk (at least in her sartorial choices). It's a script that actually asks quite a lot of audience members, both because it's littered with literary references and because it requires a certain understanding of Bay Area theater — the scenes that show Moscone teaching a seminar on *Hamlet* are a lot funnier if you know that he is, indeed, a sought-after teacher at the Berkeley Rep School of Theatre.

But leave it to Tony Taccone to place high expectations on his audience. He apparently based the show on extensive conversations with Jonathan Moscone, adopting a process somewhat similar to the one he used with Rita Moreno for *Life Without Makeup*. The whole idea was to tell the story of a major historical event — the one that brought terms like "Twinkie defense" into the pop lexicon — from a child's point of view. The storyline gets soupy at points, and toward the end of Act II you really do start to feel like you're watching Moscone process his grief — so perhaps that part could be truncated a bit. That said, it seems that many of us still haven't quite come to terms with the assassination of George Moscone, judging from the tears shed visibly on press night, as Moore recited a *Hamlet* monologue that Jonathan committed to memory as a teenager: *I am thy father's spirit, Doom'd for a certain term to walk the night.* ●

Show Details
Ghost Light runs through February 19 at Berkeley Repertory Theatre (2025 Addison St., Berkeley). $14.50-$73. BerkeleyRep.org

Rachel.Swan@EastBayExpress.com

LECTURES & LIT

Stranger Than Fiction

William Gibson presents his first collection of nonfiction

Asked what piece in *Distrust That Particular Flavor* — his new collection of essays, articles, talks, and other nonfiction works — was the most surprising commission he received, William Gibson said: "They were all fairly unexpected. I was never really open for business." And although the legendary sci-fi writer admits in the book's intro that "writing nonfiction, I've often felt as though I'm applying latex paint to the living room walls with a toothbrush," his efforts have appeared in an impressive and eclectic range of publications, from *Time* to *Wired* to *Forbes* to music 'zines like *Addicted to Noise* and *Ugly Things*.

The title of the book comes from "Time Machine Cuba," originally hatched as an introduction to a new edition of H.G. Wells' *The Time Machine* but which ended up in science fiction magazine *The Infinite Matrix* because Gibson, who reads on Friday, January 20, at Diesel (5433 College Ave., Oakland), couldn't get past his uncharacteristically autobiographical urges. "The flavor in question," said Gibson, "is when futurists decide the world is ending, or over. Which generally happens when they notice they themselves are getting older."

William Gibson

Unsurprisingly for the author of *Neuromancer* — the man who coined the word cyberspace in 1981 and in a 1989 *Rolling Stone* article described a "Net" connecting us, all before he (or the general public) had ever put three w's together for any reason at all — most of the pieces in *Distrust* feature Gibson exploring aspects of technology. And some of those pieces are deeply prescient. In "The Net Is a Waste of Time," for a 1996 issue of *New York Times Magazine*, Gibson compares that year's Internet to early TV test patterns, hailing it as a delicious modern equivalent of staring into space, a valued procrastination amid a world of striving hustle. He also foresees its less random, more powerful future. But when he disconnects from technology, Gibson's writing can be just as successful. "Mr. Buk's Window," written for *The Globe and Mail* in reaction to 9/11, is a concise description of his own reaction to the attacks and the start of his healing process. Writing that piece also affected the trajectory of his 2003 novel *Pattern Recognition*. Gibson said that many of the other works in *Distrust* relate to his fiction work, as well, "in more mysterious ways, ways I don't really understand myself.

"Every few years I'd be asked to give a talk, or write some sort of meditation on what I really thought about the future, blah blah. And the only way I could make that at all interesting was to try to figure out what I really thought about the future. And doing that would then have some subtle but powerful effect on my subsequent fiction."

Gibson's music writing, such as the included pieces on Steely Dan and Skip Spence, is charmingly idiosyncratic, although he has perhaps the least amount of confidence in it. "I love music," Gibson said, "but am not at all musical. So I have absolutely no language able to directly describe the music itself, which is actually not that uncommon a predicament; Lester Bangs never technically described music itself, but he wrote wonderfully about his experience of it. But it still bothers me that I can only allude to what musicians are actually doing." 7 p.m., free. 510-653-9965 or DieselBookstore.com

— *Stefanie Kalem*

LECTURES

Brent Rowell: "Military Leadership and the Design Facade of American Facade 1850-2005" Brent Rowell, the S.F. State associate professor of political science in a conversation about Rowell's book America's contemporary conceptions of military ... Wed., Jan. 25, 6:30 p.m. University Press Books, 2430 Bancroft Way, Berkeley. 510-548-0585. UniversityPressBooks.com.

Adel Lackey: "Free Land: ... and Land in United States" The ... poet and playwright discusses the negative effects of an 1960s land grant on his Wyoming ranching family. Tue., Jan. 24, 7 p.m. Soda Activity Center, 1928 Saint Mary's Rd., Moraga. 925-631-4000.

Bill and Rick Ayers: "Teaching the Taboo: Moriland Bringing Courage and Imagination to the Classroom" The activist authors lead an interactive discussion of their book as part of the college's "Preparing Educators and Youth in a Revert World" lecture series. Mon., Jan. 23, 4-7 p.m. 510-430-3149. Mills College, 5000 MacArthur Blvd., Oakland.

Bill Yenne: "Julius Caesar: Lessons in Leadership from the Great Conqueror" The historian discusses his book about the Roman general's rise to power and legacy. Thu., Jan. 19, 1 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley.

David Richo: "Coming Home to Who You Are: Discovering Your Natural Capacity for Love, Integrity, and Compassion" The psychotherapist discusses his new book about strategies for achieving healthy relationships and a healthy life. Thu., Jan. 19, 7:30 p.m. Pegasus on Shattuck, 2349 Shattuck Ave., Berkeley.

Diane Ravitch: "The Death and Life of the Great American School System" Citing examples from school systems throughout the country, the NYU education historian offers a critique of the most popular ideas for restructuring education and her suggestions for getting the institutions back on track. Thu., Jan. 19, 7:30-9:30 p.m. $12-$15. BrownPaperTickets.com/event/225453. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227. HillsideClub.org.

Dr. Terry Gosliner: "The California Academy of Science 2011 Philippine Biodiversity Expedition" The dean of Science and Research Collections and the leader of the Academy's 2011 Philippine Biodiversity Expedition shares stories and findings from a six-week expedition in which 500 new plant and animal species were discovered and documented. Thu., Jan. 19, 12:30-1:30 p.m. Free with museum admission. Oakland Museum of California, 1000 Oak St., Oakland. (510) 318-8400. MuseumCA.org.

Howard Pappas: "The Nomad Europe: What Present Europeans Can Teach Us" The author presents a slideshow and discussion of his new book, about his voyages and backpacking treks throughout Eastern Europe between 2004 and 2011. Sat., Jan. 21, 2 p.m. Berkeley Public Library, Claremont Branch, 2940 Benvenue St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

Howard Gosset: "Silences and Misunderstandings: Jane Austen's Mansfield Park and Wordsworth's Poems of 1807" A discussion about Austen by the professor and director for the Center for Eighteenth Century Studies. Mon., Jan. 23, 4-6 p.m. 510-643-9064. Wheeler Hall, UC Berkeley, Berkeley.

Howard Rheingold: "Social Reach and Peer Learning" The scholar discusses the future and potential of high-end online learning. Room 210. Mon., Jan. 23, 5-7 p.m. 510-495-3505. BCNM.Berkeley.edu. South Hall, UC Berkeley, Berkeley.

Ron Dvoskin: "Treating Ronald Fleming: Walking the Tight Rope between Under and Overmedicating" The adolescent and adult psychiatrist, who works as an assistant clinical professor of psychiatry at UCSF, discusses ... and medication. Thu., Jan. 19, 7:30 p.m. $8-$10. https://BrownPaperTickets.com/event/221109. Jewish Community Center of the East Bay, Berkeley Branch, 1414 Walnut St., Berkeley. 510-848-0237. JCCEB.org.

Li Ding: "The Redistribution Effect of China's ..." A discussion about Chinese income ..., conducted in Chinese and without translation, by a visiting scholar from the Renmin University of China, Institute of Public Finance. In the National ... Room. Thu., Jan. 19, 2-

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Navajos, Hózhó, and Track Work
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—William Deverell, author of *Railroad Crossing: Californians and the Railroad, 1850–1910*

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PICKS

Thrity Umrigar

Author of *The Space Between Us* and *The Weight of Heaven*, Thrity Umrigar brings her latest, *The World We Found*, to A Great Good Place for Books (6120 LaSalle Ave., Oakland) on Tuesday, Jan. 24. The novel introduces four college students in late-Seventies Bombay who come together in the US as grown women to face the choices they've made and the dreams they've left behind. 7 p.m., free. 510-339-8210 or GreatGoodPlace.IndieBound.com. —*Stefanie Kalem*

Diane Ravitch

Our public education system is broken, and Diane Ravitch can fix it. Her bestseller *The Death and Life of the Great American School System* was recently released in paperback, and the NYU research professor of education and senior fellow at the Brookings Institution will discuss the revised edition in conversation with KPFA host Philip Maldari at The Hillside Club (2286 Cedar St., Berkeley) on Thursday, Jan. 19, to benefit KPFA. 7:30 p.m., $12-$15. 800-838-3006 or HillsideClub.org. —*S.K.*

Bill Yenne

Powerful military mind, savvy political strategist, brilliant orator, Shakespearean muse — certainly the legacy of Julius Caesar has a little something to teach just about everybody. Yenne explores the whys and wherefores of Caesar's greatness in his colorful, expansive *Julius Caesar: Lessons in Leadership from the Great Conqueror*. He reads on Thursday, Jan. 19, at Books Inc (1760 Fourth St., Berkeley). 7 p.m., free. 510-525-7777 or BooksInc.net. —*S.K.*

Marguerite Rigoglioso.

Marguerite Rigoglioso

In her presentation "Awakening to the Lost Words," Marguerite Rigoglioso — scholar and author of *The Cult of Divine Birth in Ancient Greece* and *Virgin Mother Goddesses of Antiquity* — relates ancient ideas regarding a "sacred feminine" to modern-day black hole science and fractal mathematics, shows how links between lady-parts and the universe can heal and prophesize, and more. The lecture at the Hillside Swedenborgian Community Church (1420 Navellier St., El Cerrito) happens Thursday, Jan. 19, at 7 p.m. Free. RSVP to info@CultofDivineBirth.com to save your space. 415-457-7008 or CultofDivineBirth.com. —*S.K.*

3:30 p.m. Institute of East Asian Studies, 2223 Fulton St., Berkeley. 510-643-6536, IEAS.berkeley.edu.

Maria Rodriguez [illegible] Brazil's 'Maria da Penha Law' The professor of Law at the [illegible] discusses the [illegible] At UC Berkeley's Center for Latin American Studies, 2334 Bowditch. Mon., Jan. 23, 12-1:30 p.m.

Neil J. Smelser: "Higher Education: The Play of Continuity and Crisis." The [illegible] and University Professor Emeritus of Sociology for the University of California discusses social change [illegible] in universities. Tue., Jan. 24, 4-5:30 p.m. [illegible] Berkeley Art Museum & Pacific Film Archive, 2626 Bancroft Way, Berkeley. 510-642-0808, BAMPFA.Berkeley.edu.

Panel conversation: "U.S.-Israeli [illegible] Greater of War Crimes" [illegible] with *Revolution* correspondent [illegible] and other speakers TBA. Tue., Jan. 24, 7 p.m. Revolution Books, 2425 Channing Way, Berkeley. 510-848-1196, RevolutionBooks.org.

Paul J. Karlstrom: "Peter Selz: Sketches of a Life in Art" The author presents and signs copies of his biography about the life of the pioneer historian of modern art, from his off-controversial viewpoints to his immigration from Hitler's Munich to the US. Tue., Jan. 24, 6-8 p.m. Kala Art Institute Gallery, 2990 San Pablo Ave., Berkeley.

Philosophy Talk [illegible] explore various [illegible] "Poetry as a Way of Knowing," with [illegible] at 3 p.m.; "What Are Leaders Good For?" with [illegible] Sun., Jan. 22, 12-4:30 p.m., $15-$20. 650-724-7183, PhilosophyTalk.org. [illegible] Arts Center, 2130 Allston Way, Berkeley. 510-704-8291, TheMarsh.org.

Rabbi [illegible] "Embracing Israel/Palestine: A Strategy to Heal and Transform the Middle East" The editor of *Tikkun* [illegible] Wed., Jan. 25, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087, MoesBooks.com.

Thomas [illegible]: "Pity the Billionaire: [illegible] Resurgence of America's Right" The political commentator and bestselling author discusses his new book, a look at how the [illegible] in Tea Party [illegible] Wed., Jan. 25, 7:30-9:30 p.m. $12-$15. BrownPaperTickets.com/event/[illegible] Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227, HillsideClub.org.

Wayne Tsunetomo: "William Holbein Sewell, the [illegible] (1875-1880)" As part of the Institute's "New Perspectives in Asia" book series, the St. Norbert College history professor discusses his book [illegible] Wed., Jan. 25, 4 p.m. Institute of East Asian Studies, 2223 Fulton St., Berkeley. 510-643-6536, IEAS.berkeley.edu.

LITERARY EVENTS

[illegible] The award-winning journalist presents and signs copies of her recently published memoir, *Never in My Wildest Dreams: A Black Woman's Life in Journalism*, in the museum's James Moore Bender [illegible] Sun., Jan. 22, 1:30 p.m. $10-$12. Oakland Museum of California, 1000 Oak St., Oakland. 510-318-8400, MuseumCA.org.

Big Ten Society Discussion Group [illegible] *The Revolutionary Art of Happiness*, by Sharon Salzberg. Thu., Jan. 19, 7 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-7777, BooksInc.net.

[illegible] An examination of Australian Reader [illegible] *Romeo + Juliet*, a film based on Shakespeare's tragedy, [illegible] Sun., Jan. 22, 1:30 p.m. Berkeley Public Library Central Branch, 2090 Kittredge St., Berkeley. 510-981-6100, BerkeleyPublicLibrary.org.

Middle Island Book Club [illegible] *of Stardust*, by [illegible] Wed., Jan. 25, 7 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-7777, BooksInc.net.

Diesel Book Group #1 Discussing [illegible] *Salvage the Bones*. Tue., Jan. 24, 7 p.m. Diesel: A Bookstore, 5433 College Ave., Oakland. 510-653-9965, DieselBookstore.com.

Fred Nelson [illegible]: "What's White and Black and [illegible] The [illegible] of Style (An Act of Love)" A tribute to the classic writing reference book, with [illegible] Wed., Jan. 25, 7:30 p.m. Pegasus Books Solano, 1855 Solano Ave., Berkeley. 510-525-6888, PegasusBookstore.com.

Julie Guthman: "Weighing In: Obesity, Food Justice, and the Limits of Capitalism" The UC [illegible] department [illegible] discusses her book about the obesity epidemic. Thu., Jan. 19, 6:30-7 p.m. University Press Books, 2430 Bancroft Way, Berkeley. 510-548-0585, UniversityPressBooks.com.

Kathryn Ma Reading from her new novel, *The Glider*. Wed., Jan. 25, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210, GreatGoodPlace.IndieBound.com.

Poetry Again A [illegible] reading with Bill Mayer, Steven [illegible], and Larry [illegible] Thu., Jan. 19, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087, MoesBooks.com.

[illegible] A book signing and launch of *The Goddess Collective: 14 Embodied Principles of Feminine Leadership*. Wed., Jan. 25, 6 p.m. $25-$35. [illegible] Women's Cultural Arts Club, 5650 Moraga Ave., Oakland. 510-339-[illegible]

[illegible] Reading from his book *A Tragedy of Madness*, [illegible] *My Family* [illegible] Tue., Jan. 24, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley.

William [illegible] Discussing and signing copies of his new book [illegible] Fri., Jan. 20, 7 p.m. Diesel: A Bookstore, 5433 College Ave., Oakland. 510-653-9965, DieselBookstore.com.

PUBLIC INTEREST

Identity Theft Oakland Learn what identity theft is, how to prevent it, and what to do if you are a victim. Thu., Jan. 19, 12-1 p.m. Free. 510-981-6148. Berkeley Public Library Central Library, 2090 Kittredge St., Berkeley. 510-981-6100, BerkeleyPublicLibrary.org.

Protest the Corporatocracy Meet outside the Oakland Federal Building on the anniversary of Citizens United vs. the Federal Election Commission for a rally "to end corporate personhood and money being equated with free speech." Fri., Jan. 20, 4 p.m. Free. 510-595-5075, [illegible] Federal Building, 1301 Clay St., Oakland.

SPOKEN WORD

The Berkeley Slam featuring [illegible] Hosted by Barry Gomez, Dre., Jamie [illegible] and Kaitlyn Lucas, with a rotating line-up of live DJs and [illegible] and up to $150 in cash prizes. Wed., Jan. 25, 8 p.m. $6. Starry Plough, 3101 Shattuck Ave., Berkeley. 510-841-2082, StarryPloughPub.com.

The Griff Candle A weekly open mic for up-and-coming spoken word poets, poets, and [illegible] Sign-up begins at 8 p.m. Tuesdays, 8:30 p.m. Free. Brainy's [illegible] 5817 Shattuck Ave., Oakland. 510-428-1595, [illegible] ●

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AQUARIUM AGE

THE RETRO-ZONE: PART 1

For the week of January 18-24, 2012

By Raffee Finn

When entering the *Retro-Zone* this week (and if this column came with sound effects, you'd hear the theme from *The Twilight Zone* or the sci-fi ringtone on the iPhone as you read along). On January 23, Mars begins a review that is the first in a series of planetary retrogrades that will last for nearly eight months. (I heard that "ouch.") As each of the inner planets — Mars, Mercury, and Venus — makes a retrospective journey, it won't even be a stretch to think of the coming months as an excursion into alternate dimensions of "sound, sight, and mind," as *The Twilight Zone* puts it. And because Mars, Mercury, and Venus drive the mechanics of regular routines, when their backward motion overlaps (as it does this year), daily life resembles a "land of shadow and substance," where the edges of "things and ideas" meet in the vast terrain of the imagination.

Frustration is the most obvious danger in the Retro-Zone, and even though we are only on the threshold, for the next several days, as Mars starts to slow down in preparation for its "turn around," moods are apt to reflect the change of pace. Pay attention. For most of the next eight months nothing is going to move forward smoothly, a condition that will easily fuel meltdowns at all levels of emotional and psychic intensity. Mars signifies self-assertion, and because anger and rage can be found on the negative side of the assertive spectrum, plenty of people are going to be steaming about a plethora of delays and detours. Patience is the obvious antidote, but finding patience and holding on to it will take extra effort.

Another likely dimension of Mars Retrograde is an exasperating focus on minutiae. Mars goes retrograde in Virgo, the Sign commonly known for its obsession with detail. And certainly during this retrograde we will all be looking at every little feature of every little thing (until we can't stand to look any longer). Please remember to be kind as you sweat the small stuff: most of us make mistakes, and what transforms those errors into lessons is the ability to groan and then to grow.

But don't discount Virgo as merely the Sign of the Fussbudgets. Virgo's deepest current is the recognition of an abiding interconnectedness. Pisces, Virgo's opposite and complementary Sign, always gets the kudos for its mystical urges, but Virgo is no less mystically inclined. Virgo is the Sign where we recognize the sacred in its particulars; it is the birthplace of ecology, where the interrelatedness of all forms of life is recognized and honored through service to all living beings. As part of its retrospective, Mars invites each of us to look at how we are connected. For some, that inquiry could translate into the need to establish new, stronger bonds. For others, old ties that no longer serve are likely to be severed.

At the core of Virgo lies the idea of an organic connection that unites all living beings, and as Mars lingers in Virgo for the next five and a half months, many hearts might be moved toward greater awareness of that connection. And that awareness could express itself as compassionate action.

If you know your Ascendant and/or your Moon Sign, read that, too.

ARIES Mars, your Ruling Planet, invites you to fall in love with the details — all of them, even the ones you don't like. Tackle tasks you've previously resisted, and the retrograde will move you into a new level of discipline.

TAURUS The focus is on creativity as a positive outlet for the Mars Retrograde intensity. Allow yourself to expand and explore new creative venues, and you'll maintain your mental health.

GEMINI Mars makes you moody, and some of your mood swings could motivate impulsive decisions. Remember: It isn't necessary to act on every idea. Sometimes it's best to let an idea rest until the urgency subsides.

CANCER Mars Retrograde makes spontaneous movement a bit self-conscious, so don't be surprised if you're feeling constrained. Turn your awareness into objective assessment and you'll use this review to your benefit.

LEO Bring attention to your finances, particularly any money issues that are holding you hostage. Financial freedom isn't about having loads of cash, it's about a realistic perspective.

VIRGO Mars Retrograde in your Sign has the power to transform your persona, especially if you are willing to go over every aspect of how you want to present yourself to the world. Remember: Confidence is magnetic.

LIBRA Use this time to review, reflect, and reconsider recent choices. Honor the inclination to wait and see, and you won't make any moves you might later regret.

SCORPIO Mars Retrograde could feed a need to argue about everything, especially ideas related to freedom, personal and collective. Enjoy the debates, but don't allow them to disturb or disrupt your equilibrium.

SAGITTARIUS Go over the details of all the plans and projects already in motion to see what needs improvement and attention. There's no reason to fear this process and every reason to embrace it.

CAPRICORN Mars stirs a longing for adventure, but traveling under this retrograde to distant locales could make you quite homesick. The only solution is to become an armchair traveler — the best of both worlds.

AQUARIUS Mars heightens your desire to succeed. Honor your ambition, but also remember to empower your followers by treating them with deference and respect.

PISCES Mars has you reviewing all sorts of relationships and relationship issues. Welcome this retrospective with the willingness to be candid with yourself and others about how you feel. ●

For More Info

Raffee Finn specializes in Transformational Astrology. For readings, call 1-888-937-5264, write P.O. Box 343, New York, NY 10025, visit AquariumAge.com, or e-mail Raffee@AquariumAge.com. Copyright © 2012 by Raffee Finn

Plum Bar's "fried stuff" dish features pigs' ears, chicken skin, and more. Chey Duffey

DRINKING AND EATING WELL

Plum Bar and Make Westing discover bar bites' higher calling.

By Jesse Hirsch

The names of four newish Oakland bars are uttered with a certain reverence — Plum Bar, Make Westing, Dogwood, and Disco Volante — both for anchoring Uptown's makeover and for exerting a magnetic pull on cocktail sophisticates. Crowds are drawn by artful design, pretty faces, and drinks made with macerated rose petals and tamarind/black pepper must.

There are dining menus at each bar, but the nosh sometimes feels like just a convenient sop for top-shelf fiqueu. Express dining critic Matthew Stafford had mixed feelings about Disco Volante's food, while bar columnist Ellen Cushing loved the spot's decor, vibe, and cocktails. And though Dogwood has cobbled together a fine charcuterie and grilled cheese program, drinkers far outnumber eaters most nights.

Honestly, food plays leading lady often enough; there's no shame in cocktails nabbing the breakout role. Yet at Make Westing and Plum Bar, keeping the spotlight off the menu may have been a stroke of luck. Allowing the chefs room to tinker, with less scrutiny from the dining public, has resulted in fare that's refined without being rigid, playful but not sloppy.

At Make Westing, the big menu conceit is that half the offerings come in wee little jars. Post-*Portlandia* cynicism ("Put it in a jar!") initially made the whole thing tough to swallow. But though the presentation is a bit twee, executions are pitch perfect. Rich, shareable oxtail bone marrow, pork rillettes, and olive-oil-poached artichokes are glammed up and placed in woven wood baskets, with sides of house-pickled onions, coarse-ground mustard, and a parcel of parchment-wrapped Semifreddi's bread. It's precious.

Goddamn if the sturgeon confit jar, oil-rich and flaky with notes of lemon peel, leeks, and bacon fat, didn't sink its hooks. After using a tiny fork to feather bits of fish onto the warm bread, given tang with onions and mustard, the last of my cynical flotsam drifted away. Faux "rillettes" in a jar, a mash-up of wilted arugula and a heady three-cheese blend, was like a garlicky spinach dip with cream cheese texture.

Chef Melinda Vaca initially thought these jars would be the extent of the menu, no-prep fare for the bartenders to serve. But the draw of running her own kitchen, modest though it is — a convection oven and burners in a micro-space behind the bar — proved irresistible. After years working as sous chef at Sea Salt (also the proving ground for Caroline Pagel, Make Westing's cocktail creator), Vaca heeded the call of her own creative impulses.

It's nothing lofty, a handful of fancy ciabatta roll sandwiches, a cheese plate, and some hot pepper/Cotija popcorn, but it offers a glimpse of Vaca's potential. The wild mushroom banh mi knitted together a smooth maitake and chanterelle pâté, jalapeño and carrot shavings, sweet and sour kohlrabi, and a slather of maple sugar aioli. Another sandwich paired shreds of confit duck with a tart pickled grape jelly, given depth with arugula and black pepper-allspice aioli. Still another was built with fat, rich braised oxtail, threaded with bourbon-infused caramelized onions and finished with a spicy horseradish aioli. Sandwich mechanics were big and messy, but finely attuned to the subtle interplay of sweet, sour, and umami.

There were little devils in the details — a couple of bone pieces in the duck, ineffective plastic knives to divide huge sandwiches, etc. — but Vaca deserves a little leeway. Working out of a Lilliputian kitchen, she's often running quadruple duty as prep cook, chef, dishwasher, and server. If the finished product lacks a little polish, it's still marvelous food for a bar.

By comparison, Plum Bar feels like a more fully realized affair, clean and efficient and self-assured. Designed as an appendage to Plum restaurant next door, PB is a small piece of the Daniel Patterson empire. While there's been lots of turnover recently (cocktail consultant Scott Beattie, bar manager Michael Lazar, head chef Charlie Parker), the only personnel issue I encountered was a sour bartender.

Plum's current head chef, Ron Boyd, is having a bit of a romp with Plum Bar's food program. He designed the menu as a less finicky complement to its namesake next door, using Plum's leftover meat and produce to make "family meals" for kitchen staff. "This is the food we like to eat," Boyd said.

You can start light, with well-dressed mixed greens, Asian pears, and toasted pistachios, or a sweet and creamy parsnip soup rounded out with bits of apple, hazelnuts, and sage. Other starters, spicy chicken wings (cooked sous-vide) and smoked fries, are harbingers of the heavy fare to come.

Plum Bar's "fried stuff" is a bowl of crispy flayed-out Brussels sprouts, smoky pigs' ears, and chicken skin served next to a bucket of alzy beef tendon chicharrón with house-made hot sauce and buttermilk ranch. The stone-hard pigs' ears were difficult to eat in the same bites as the papery sprouts, but otherwise this dish was a brilliant riposte to the classic fried "wings and poppers" Americana platter.

The poutine floats rich bits of braised pork shoulder and half-melted sharp cheddar in a sea of thyme-scented pork gravy, ladled onto smoky fries. It's a fairly traditional execution of the Canadian style, ramped up with fine ingredients and careful prep. In a stew-like Mediterranean dish, rounds of lamb merguez were mixed with lentils and bread bits.

With additional items like a smoked chicken skin flatbread and a massive double cheeseburger (with a concurrently huge $14 price tag), Plum Bar carves out its own identity from the produce-rich, lighter fare of its sibling next door. As at Make Westing, much of the food is indelicate and heavy. In this way it succeeds in its base utility — padding your stomach for a night on the town. Of course you could accomplish that at any number of downtown eateries, but Boyd and Vaca assume you want better. ●

Jesse.Hirsch@EastBayExpress.com

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Sample Menu

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WHAT THE FORK

CALLING ALL FOOD STARTUPS

Plus Café Gratitude reverses course and Oakland dining destinations offer deep discounts

By Jesse Hirsch

This weekend's Fancy Food Show in San Francisco was packed with success stories that would make Horatio Alger beam with pride. Take Hodo Soy Beanery, started in 2004 by a Vietnamese transplant who left a day job in finance to create artisanal soy goods. This wildly successful tofu operation now maintains a twelve-thousand square-foot production facility in Oakland and just last week started selling its products through Costco. Or there's Back to the Roots, a two-year-old startup that recycles used coffee grounds to grow mushrooms. Created by two UC Berkeley students with no food background, Back to the Roots has gained the support of Alice Waters and rescued millions of pounds of grounds from landfills, and is sold at Whole Foods stores across the country.

I suspect this type of story speaks to many of you. Did your babushka entrust you with her top-secret *pirozhki* recipe from seven generations back, and you suspect it's your Golden Ticket? Are you suffocating from your job as a claims adjuster, sitting on an unrealized dream to peddle honey-infused mochi waffles?

It's far too easy to let these aspirations grow musty on the shelf. Don't put it off another year: 2012 begins with a couple of simple ways to launch your food startup dreams.

First off, Berkeley's own Sune Wyshak is teaching a seminar called Resolution to Reality: So You Want to Be a Food Entrepreneur. Wyshak worked for years at Foodzie.com, the massive online marketplace for small-batch foodstuffs, and has helped scores of food startups find their footing. On Thursday, January 26, at the David Brower Center (2150 Allston Way, Berkeley), she'll survey a range of topics for people who are already starting their own food business, or who have an idea they aren't sure what to do with.

Wyshak's focus will be on food production and manufacturing businesses, as opposed to restaurants and mobile food vendors. Moving at a fast clip, Wyshak will discuss all the basics: how items can be produced, with what resources, at what cost, and for what profit. She will also dissect a local product (I suspect it'll be Blue Chair Fruit Jam), examining its ingredients, packaging, and production methods.

Wyshak cautions this isn't going to be a cheerleading session. "I'm not going to lie to you: starting a food business can be hard," she said. "This class is as much to weed out the people who aren't up to the challenge as to help out those who are."

You can get free tickets to the class at ResolutiontoReality.eventbrite.com. These tickets are for members of Hub, a networking group for budding entrepreneurs, but no proof of membership is required. (If you want to play by the rules, Wyshak says a $25 Hub membership is more than worth it.)

And for the wannabe food entrepreneur with a competitive streak, an *American Idol*-style contest is underway, pitting Bay Area aspirants against their New York counterparts. Called the Next BIG Small Brand, the event asks only that you come with "a tasty idea and a clear idea of your future empire," according to promotional materials. Winners receive all the branding, marketing, and PR necessary to make it big.

The judges are a panel of local and national food celebs like Chad Robertson, owner of Tartine Bakery in San Francisco. Finalists get flown to New York for a showdown (two nights in a schmancy hotel!). Sign up before February 5 at NextBigSmallBrand.com.

Café Gratitude Hiring in Berkeley and San Francisco

After all the hullabaloo following the announcement that Café Gratitude was closing its Northern California stores, the weird saga ended abruptly last week. Owner Matt Engelhart announced that the legal woes forcing them out of business are resolved, and some stores will now remain open.

> ARE YOU SUFFOCATING FROM YOUR JOB AS A CLAIMS ADJUSTER, SITTING ON AN UNREALIZED DREAM TO PEDDLE HONEY-INFUSED MOCHI WAFFLES?

I spoke with both Engelhart and Stephen Sommers, the plaintiff's attorney in the labor lawsuits against Café Gratitude. Both men robotically intoned, "It has been resolved," without giving details; their agreement involved a public gag order. Neither would admit that a financial settlement had been reached (though that is the assumption), and Engelhart would not say which stores were remaining open.

However: The company's Facebook page indicates they are hiring in Berkeley and San Francisco. When I mentioned this to Engelhart, he said, "Really? I actually have no idea which stores are hiring. That's not my job." He said he plans to scale back his work life in the coming months to focus on writing a book and growing veggies.

This weekend, Café Gratitude hosted a national seminar in Big Sur on "Sacred Commerce." Among the topics explored was using labor conflicts as a "chance to heal collective wounds." Apparently, the healing starts now.

Oakland Restaurant Week

It's that magical time of year when cheapskates and dapper diners become as one. From January 20-29, many of Oakland's nicer dining destinations will offer three-course lunch menus for $20 or three-course dinners for $30 or $40. The participant list is heavy on tourist-driven and hotel restaurants, but I'd bypass the Marriott in favor of sure bets like Camino, Hibiscus, and Picán. For a full list of restaurants, go to VisitOakland.org/restaurantweek. ●

Jesse.Hirsch@EastBayExpress.com

This column is culled from our blog of the same name.

RESTAURANTS & CAFES

Uptown Oakland

Flora

1900 Telegraph Ave., Oakland, 510-286-0100. Situated across the street from the Fox Theater in the ornate cobalt-blue Floral Depot building, Flora turns in a lunch and happy-hour crowd with its long glowing bar and simple sandwich menu. The cuisine is standard Cali fusion: more predictable than revolutionary — which might surprise fans of its owners' other establishments, Doña Tomás and Tacubaya. Still, Flora has nailed the classics — particularly the tuna melt (for lunch) and the grilled strip steak (dinner). $$-$$$

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Hawker Fare

2300 Webster St., Oakland, 510-832-8896. At Commis, James Syhabout presides over deceptively complex dishes juxtaposing many subtle shades of flavor. At Hawker Fare, he cooks the kind of food he likes to eat when after clocking twelve hours in the fine-dining mill. Syhabout — who grew up in Oakland and whose family has roots in Northeast Thailand — has compiled a short list of Asian rice bowls with the kind of unpretentious flavors he recalls from his mom's kitchen, recreated with the skills of a Michelin-starred kitchen, like long-cooked pork belly and a Northern Thai version of traditional Hainanese chicken rice. $

Hibiscus

1745 San Pablo Ave., Oakland, 510-444-2626. Chef Sarah Kirnon's nouvelle Caribe take on the rich, spicy flavors of her native Barbados stars at this moody, handsome downtown hotspot. Spicy Dungeness crab and grits, jerk Cornish game hen, stewed okra, and taro leaf and fried chicken with Brussels sprouts and creamed hominy are among the menu's standouts. The lemon-musty pepperpot is easily avoided. Inventive cocktail list. $$$

Luka's Taproom & Lounge

2221 Broadway, Oakland, 510-451-4677. From brunch until last call, Luka's has it going on. Suited-up professionals, club kids, retirees, moms comfortably mix it up at this stylish bar, restaurant, and club. Claiming a California brasserie theme, the menu showcases Belgian beers, mussels, and frites. The creatively conceived entrées sometimes read better than they taste, but the cooks deliver on the basics, and it's hard to find anywhere else downtown where you can eat so well after nine. $$-$$$

Hawker Fare

RECENTLY REVIEWED

Petalo Organic Cafe

1035 San Pablo Ave., Albany, 510-528-2275. Petalo Organic Cafe displays its extremely bold beliefs about the flavorlessness of macrobiotic food. Chef Tenzin, a fifteen-year veteran of Shangri La Cafe, a North Oakland (formerly Manzanita and Organic Cafe) is co-owner and he's branching out from the stripped-down cuisine of his past. Everything is organic and vegan, and besides a few potato and beef digressions, also largely macrobiotic. More importantly, the food has flavor, with seasonings like basil, ginger, and garlic making the healthful fare more user-friendly for the uninitiated. Similar to Shangri La, the rotating daily menu is an affordable prix fixe, with a balanced range of grains, soups, desserts, salads, and cooked veggies in each meal. $

Bette's Oceanview Diner

1807 Fourth St., Berkeley, 510-644-3230. In a former industrial district that was given a dazzling new lease on life, Bette's sends typical diner cuisine into the stratosphere. A jukebox and shiny counter bespeak the 1940s, and Philadelphia scrapple and corned beef hash are popular. But FOR ever tasted anything like those seemingly fluffy soufflé pancakes (served with seasonal fruits), or the lightly fried cod fillets, served with a pan-fried baguettes with house-made tartar. Expect consistency, as most menu items and preparations have been the same since Bette's opened in 1982. Be forewarned: Bette's wait times can be brutal, so bring a book and a sense of humor. $$

Rumbo al Sur

4327 Park Blvd., Oakland, 510-479-1288. Rumbo al Sur is the long-anticipated pan-Latin experiment from Chef Matt Colgan of crowd-darling À Côté. But after eleven years working in Mediterranean tapas, Colgan's foray into new ethnic cuisine has mixed results. He is light on the spice, trying to appeal to a broad range of palates. Much of the resulting fare comes bland, though top-shelf dishes like the chiles rellenos and pork carnitas hint at Colgan's potential. For sleepy Glenview, Rumbo al Sur is a needed shot of adrenaline. Locals pack the spot even on weeknights, basking in a club-like vibe. $$

Origen

1828 Telegraph Ave., Berkeley, 510-848-9200. With "Farm to Fork Restaurant" chalked across the wall in large type, abundant bowls of squash spilling over throughout the space, and annotated produce diagrams lining the walls, Origen isn't shy about its intentions. You'll learn the exact pedigree of every ingredient in your meal, sometimes to the point of silliness. Luckily the ambitious, globally influenced menu is well-matched with the kitchen talents of Tracey Taylor and Daniel Clayton. Attempting a range of ethnic cuisines doesn't muddy the quality fare, including a highly successful wood-fired pizza program. Origen is a little off Telegraph's well-worn strip, but worth the trip. $$

Rudy's Can't Fail Cafe

1805 Telegraph Ave., Oakland, 510-251-9400. The second outpost of Rudy's Can't Fail is a nice addition to Uptown Oakland, adding an upbeat, family-friendly community hub to the Telegraph landscape. Food is diner-quality, another way of saying middle of the road. You can't fail with Rudy's popular pancakes and pastrami, but avoid items that go off-template (e.g., fish tacos). Equally good for breakfast or a late-night respite from the Uptown bar parade. $$

Vitus

201 Broadway, Oakland, 510-452-1500. Vitus has the design sense of a baroque mansion, with the seedy undertones of an old Vegas strip club. With live music most nights of the week, it seems an unlikely spot for dinner. Yet chef Jesse Branstetter brings years of culinary training and a roster of high-end, locally sourced ingredients to his menu of upgraded pub staples. Everything is budget-priced, lucky is the late-night music lover who stumbles onto fennel-rubbed Niman pork ribs or Rocky chicken sliders for five bucks. $

Kingston 11

1600 Shattuck Ave., Berkeley, 510-845-2311. Kingston 11 pops up every weekend at Guerilla Café in the Gourmet Ghetto, with a live dancehall DJ, sangria ladled from a Home Depot bucket, and some of the best home-style Caribbean cuisine in the East Bay. Owners Adrian Henderson and Nigel Jones make you feel like a welcome guest at a private house party. The jerk chicken is worth a special trip, but most menu options are solid. Consider this year-old pop-up a delicious preview while the owners scope out permanent spots. $$

Hub

2442 Webster St., Oakland, 510-238-1111. Husband-and-wife team Hiroki and Sanju Dong preside over what, on a busy night, feels like the fiercest party in Uptown. The 6,500-square-foot loft sprawls in an L-shape through most of the old Bow and Wheel building, a cavernous former garage. Is Hub a bar? Hiroki Dong's painting studio? A sinister venue for art happenings? A bit of all these, actually, and that's the problem: The food gets lost in all the boho clatter. The menu is a wide-ranging

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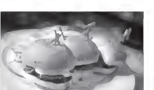


Rudy's Can't Fail Cafe

Chris Duffey

collection of small and slightly less-small plates, without much focus but with the kind of inattention to execution that can kill a cocktail buzz. Stick to the skinny fries and KFC-like fried chicken. $$-$$$

Nex

444 Webster St., Oakland, 510-238-8224. Eli Sok Dang's downtown hangout serves satisfying, inventive French-Italian-American comfort food in a cozy, artsy setting. Gooey marrow bones and green beans with egg, bacon, and Green Goddess dressing are among the delectable starters, the moist, crisp-skinned brick chicken is already a local must-have. There are thin-crusted, wood-fired pizzas available too, plus funnel cake fries and a rich, bittersweet chocolate pot de crème for dessert. $$$

Ozumo Oakland

2251 Broadway, Oakland, 510-286-9866. Within two months of its splashy opening, this contemporary Japanese eatery established itself as O-Town's sleek new locus of power dining. The concept (sushi and robata bars, fusion mains, and a pumping lounge) hews closely to its San Fran sibling, with one exception. Here, in a vast Uptown corner space, the emphasis is on *izakaya*: traditional sake-bar small plates. That's good news for inveterate grazers and the budget-conscious alike: You can hang out at the roomy oak bar in high style surroundings for a happy hour that starts at 4:30 and never ends. Don't miss the ownly morsels (each only four bucks) from the charcoal-fired *robata*. $$-$$$$

Full Reviews Online
Nearly 600 reviews searchable by food, region, and price at **EastBayExpress.com** or **m.EastBayExpress.com**

Picán

2295 Broadway, Oakland, 510-834-1000. This striking yet sultry Uptown destination serves classic Southern cooking with an upscale California élan: lush, silky she-crab soup; fried chicken drizzled with truffle-infused organic honey; marvelously tender barbecued ribs with peanut jalapeño coleslaw; a cool beer float with sassafras ice cream. The friendly bar pours the Bay Area's best selection of single-barrel bourbons. $$$$

Plum

2214 Broadway, Oakland, 510-444-7586. Star chef Daniel Patterson's more casual, scaled-down neighborhood version of San Francisco's Coi serves up farm-fresh ingredients in unusual California fusion combinations: deviled eggs with gooseberry-tarragon relish, oyster stew with parsley root and wheatgrass, braised cauliflower with dandelion salsa verde. The execution doesn't always live up to the high concept, but the beef cheek/oxtail burger is sensational, the artichoke/chervil terrine is delectable, and the white chocolate parfait with huckleberries is a dream. $$$

Shashamane

2507 Broadway, Oakland, 510-868-4318. Classic examples of Ethiopian cuisine are prepared with wit and skill at this cheerful, attractive restaurant/art gallery/nightspot. Enjoy hands-only family-style dishes like *yebeg tibs* (tender cubed lamb with onion, peppers, and rosemary), *kitfo* (fiery, luscious steak tartare with Ethiopian cottage cheese), *gomen be siga* (garlicky, gingery beef with chopped collard greens), and an array of satisfying vegetarian specialties (the *atakilt wot* — a richly satisfying casserole of cabbage, potatoes, carrots, and onions — is especially tasty). $$

Trueburger

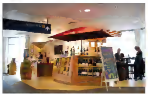
146 Grand Ave., Oakland, 510-208-5678. This lively Uptown burger joint serves classic, simple, beautifully crafted burgers with a few California-cuisine touches like daily-ground Angus beef, Bread Workshop challah buns, house-made aioli, and freshly plucked lettuce and tomatoes. Other standouts include the spicy, crunchy coleslaw dog, an earthy, elemental bowl of chili, a fabulous Portobello burger, and a wonderfully garlicky Caesar. Save room for a hand-spun milkshake with your choice of mix-ins. $

Vo's Restaurant

[illegible] Oakland, 510-465-4100. After being closed for an extensive and fairly swanky remodeling project, the original Vo's reopened in summer 2008 to a chorus of cheers from long-time fans of its competently prepared, Americanized versions of Vietnamese classics. Chicken wings with a peppery lemongrass dipping sauce and soju cocktails are a perfect happy hour combo, and among the entrées, banh xeo, or Vietnamese crepes with prawns, pork, and sprouts, is a hard order to beat. Try the green-tea ice cream for dessert. $$

Price Key

Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately. $ — up to $10 per person; $$ — $10-$25; $$$ — $25-$50; $$$$ — more than $50.



Vino Volo's Oakland Airport location offers wine by the glass, bottle, and flight.

LAST CALL

SIT BACK, RELAX, AND ENJOY THE FLIGHT

An elevated airport drinking experience at Oakland International's Vino Volo

By Ellen Cushing

The weird thing about airport bars is that if you think about it, no one actually wants to be there. Unlike normal bars you don't seek them out by choice — you go there to kill time, or because your flight is late, or to numb your nerves in the face of untimely death/five hours without Internet. (Or, more to the point, because you're an alcohol columnist who, by virtue of poor planning and a stubborn unwillingness to take a week off from writing, has found herself in the position of choking down a wine flight and plate of olives *on the way back* from a stomach- and liver-obliterating New Orleans vacation.) For this reason, these places have basically no incentive to be good. And until recently they weren't: plastic cups, warm beer, crappy chairs, reheated/fried/unrecognizable foodstuffs, prices bordering on highway robbery. It's amazing what you can get away with when your audience is literally captive.

Vino Volo
Oakland International Airport, Terminal 2
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510-562-8466 or VinoVolo.com
Sun.-Fri. 10 a.m.-8 p.m.
Sat. 10 a.m.-7 p.m.

Anyway, Vino Volo, which has outposts in the San Francisco and Oakland airports, is an attempt to change all this. And it succeeds winningly, in a way that doesn't make you feel like it's getting away with anything. It *does*, however, make you wonder why nobody thought of this idea sooner. (Based in San Francisco, Vino Volo is a twelve-city national chain, but it's a particularly brilliant idea here: Server Melanie admits they get a fair number of people who've just come from, are anticipating going to — or better yet, missed — wine country on their respective trips; this place, with its real glassware, vineyard photo wallpaper, and provincial sleek design, satisfies almost perfectly.)

Vino Volo (Italian for "wine flight" — cute, right?) prides itself on its selection, which is truly impressive: vast, well-chosen, and worldly, with an admirable emphasis on small and local vintners. Wine is sold by the glass or bottle, or as part of a three-piece tasting flight, for prices neither cheap nor criminal (typically around $10 a glass). And because the bar is past security, if you like something you can take a full or half-size bottle of it along with you. We tried a flight of Pinots, served on a cute little metal tray with tasting notes underneath, plus a cute schematic placing each wine somewhere within one of four quadrants — "bright," "red," "brooding," and "light." Vino Volo, it appears, adopts all the preciousness of any wine bar, for better or worse.

The wine itself wasn't mind-blowing, but it was more than just good and definitely head and shoulders above the lukewarm $8 (!) Sierra Nevada I had a few stands down. There are also Mediterranean tapas-style bar snacks available — warm rosemary-dusted marcona olives ($4), chickpea-chorizo chili ($7, $12), herby house-cured olives ($3) — most of which are mercifully available in both small and large sizes to accommodate weird, travel-addled eating schedules, and all of which sounded delicious. The bar itself is made of real wood, the chairs of a believably rattan-looking plastic, the playlist of a well-curated selection along the Ella Fitzgerald-John Mayer axis of downtempo pleasantness, and the staff of actual wine enthusiasts and experienced industry types. If you manage to tune out the loudspeakers and keep your head facing the well-stocked bar, it's actually possible to trick yourself into thinking you're not even in an airport — or at the very least that you're there because it's nice, not because you're desperate. There's surely an altitude joke to be made here somewhere. ●

Ellen.Cushing@EastBayExpress.com

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Alberta's Puerto Rican and soul food and Wine. Check website for table location, special events, and VIP options. Through Jan. 26, 5-10 p.m. free cover. [illegible] 424 [illegible] St., Oakland. 510-835-4343. [illegible]

Barbecue, Beer, and Blues [illegible] a barbecue dinner, a glass of beer, and a blues show. Thursdays, 5:30-8:30 p.m., $25. Five, 2086 Allston Way, Berkeley. 510-225-6055. Five-Berkeley.com.

[illegible] with Wine Pairings A five-course [illegible] including Market [illegible] bisque with pancetta-wrapped lobster, [illegible] stuffed jumbo prawns with hot and sour sauce and [illegible] and wine. Call to RSVP. Thu. Jan. 19, 7 p.m. $90. Spenger's Fresh Fish Grotto, 1919 Fourth St., Berkeley. 510-845-7771, Spengers.com.

Crab Feed With crab, [illegible] and [illegible]. At the Pittsburg Elks Lodge (200 Leland Blvd., Pittsburg). Sat. Jan. 21, 7 p.m. $47. 925-432-8006.

Curry Foods, Cooler Learn how to make chicken tikka, chicken tikka masala, and fish curry. Class held inside the Clinton Hotel (315 15th St., Oakland). Sat. Jan. 21, 5-8 p.m. $100. 510-238-3433, LearnCurry.com.

Food 'N' Bodies Workshop Workshop series in the market's experimental bed, with weekly lessons in varying foods, the homemade food preservation. Presented by Phat Beets Produce. PhatBeetsProduce. Saturdays, 12-2 p.m. and North Temescal Farmer's Market, Arlington Medical Center Parking Lot, Oakland.

The [illegible] and [illegible] in Berkeley Co-chef Kame French presents and signs copies of his book, *The Bay Area Homegrown Cookbook: Local Food, Local Restaurants, Local Recipes* and joins local Cooks and chefs for a panel discussion on the use of locally grown [illegible] able ingredients. With fresh produce and a raffle. Wed. Jan. 25, 7-8:30 p.m., Books Inc. [illegible] 1760 Fourth St., Berkeley.

Monday Night Flight Night Featuring five 5-ounce pours of "Guess That Beer" with a free draft beer for matching the correct flight. Hosted by Brain and Maddy. Mondays, 5 p.m. Beer Revolution, 464 3rd St., Oakland. 510-452-2337. BeerRevolution.com.

Oakland Restaurant Week With dinner prix fixe menus offered at more than [illegible] dozen participating restaurants, including Chalet, Grand Tavern, Sabor, and Cooler. RSVP recommended. Visit website for menus and programs Jan. 20-29. $20-$40. VisitOakland.org/RestaurantWeek.

Off the Grid A weekly food truck gathering on Shattuck Avenue at Rose Street, Berkeley. Wednesdays, 5-9 p.m.

OMFG Street Side Lunch Cupcake Grab, Fist of Flour Pizza, and [illegible] food trucks from the Oakland Mobile Food Group set up shop weekly on the corner of 4th and Washington streets in Oakland. Thursdays, 11:30 a.m. 510-839-3853. TheOMFG.org.

Souper Bowl, 30th Annual Soup and Wine Weekend Drink wine and learn how to make nourishing soups using Oakland wine) and tastes Jan. 28-29, 12-5 p.m., $5-$12.50. Free for kids under 5. [illegible] Winery, 83 Vallecitos Rd., Livermore. 925-447-5246. [illegible].com.

A Taste of Montclair Rhythm Tour A tour to learn about professional food and drink tasting techniques, beer brewing, sipping, and tasting, and more from neighborhood experts. Sat. Jan. 21, 10 a.m.-12:30 p.m. $45. [illegible] Montclair Village, Park Blvd. and Thornhill Drive. [illegible] MontclairVillage.com.

Tasting Tuesday at Zephyr Grill & Bar With McCall Cabernet Sauvignon and chardonnay by the glass. At 1736 First St., Livermore. Tue. Jan. 24, 6-8 p.m. 925-961-1000. ZephyrGrill.com.

TEDxManhattan: "Changing the Way We Eat" A live broadcast of the New York-based event, which brings together a group of speakers to discuss issues, problems and innovations in the world of food as sustainable farming and eating grow more popular. Sat. Jan. 21, 10:15 a.m.-2:30 p.m. free. TedxManhattan.org. Ecology Center, 2530 San Pablo Ave., Berkeley. 510-548-2220. EcologyCenter.org.

Three-Course [illegible] Class Learn how to make samosas, black [illegible], chicken lemon, and sugar halva. [illegible] at 142 [illegible], Oakland. Sun. Jan. 22, 2-5 p.m., $60. 510-238-3432, LearnCurry.com.

FARMERS' MARKETS

Alameda Farmers' Market With locally grown fruits and vegetables, plus family activities. For info. visit PCFMA.com. Tuesdays, 9:30 a.m.-1 p.m., and [illegible] Haight Ave. at Webster St., Oakland.

Bayfair Center Farmers' Market Fresh produce [illegible] by [illegible] organic and culturally farmers. Saturdays, 9 a.m.-1 p.m. Bayfair Center, 15555 E. 14th St., San Leandro. 510-351-6006, ShopBayfair.com.

Children's Hospital Farmers' Market EBT and WIC okay. On the web at PFMNet.Produce.org. Tuesdays, 2-7 p.m., Children's Hospital & Research Center Oakland, 747 52nd St., Oakland.

Emeryville Farmers' Market With locally grown and produced fruits, vegetables, dairy products, flowers, and more. Thursdays, 11:30 a.m.-5 p.m. Emeryville City Hall, 1333 Park Ave., Emeryville.

Farm Fresh Choice Community Outdoor Stand Farm Fresh Choice runs produce stands in culturally diverse, limited-resource neighborhoods. Wednesdays, 3-6:30 p.m. 510-848-1184. EcologyCenter.org. Frances Albrier Community Center, San Pablo Park, 2800 Park St., Berkeley. 510-981-5150. CI.Berkeley.CA.US.

Fruitvale Farmers' Market With locally grown and produced fruit and vegetables, bread, prepared food and more. Sundays, 10 a.m.-3 p.m. and 510-535-6900. Fruitvale Village, 3401 E. 12th St. (at Fruitvale BART), Oakland. 510-534-8008, UnityCouncil.org.

Grand Lake Farmers' Market Saturdays, 9 a.m.-2 p.m. free. 415-472-6100. Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland. 510-238-7275, OaklandNet.com/Parks/Parks/Default.asp

Hayward City Hall Farmers' Market A farmers' market in the heart of Hayward. Saturdays, 9 a.m.-1 p.m. Agricultureinstitute.org.

Kaiser Permanente Hayward Outdoor Market With vendors selling locally grown California produce at the main entrance of the hospital. Wednesdays, 10 a.m.-2 p.m. free. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Outdoor Market With vendors selling fresh, organic fruits and vegetables. Fridays, 10 a.m.-2 p.m. free. Kaiser Oakland, 3600 Howe St., Oakland.

Kensington Farmers' Market With fresh flowers, an organic nut [illegible], fresh wild fish, fruits and vegetables, [illegible] locally grown and seasonal [illegible]. Sundays, 10 a.m.-2 p.m. free. KensingtonFarmersMarket.org. Thornhill Circle, at the Colusa Circle, Kensington.

Laurel Outdoor Farmers' Market Sponsored and organized by [illegible] Food Conservation. With certified organic produce from J&P Organic Farms and a youth-led produce food booth called the Purple Lawn Cafe. For more info or to find out how to [illegible] please contact Tarl at Tarl@FoodCommunityCulture.org, or call 510-482-1908. Saturdays, 10 a.m.-2 p.m. Laurel District [illegible], 4123 MacArthur Blvd., Oakland.

Montclair Village Farmers' Market Featuring organic produce and prepared foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m. Montclair [illegible] Village [illegible] and Moraga Ave., Oakland.

North Berkeley Farmers' Market Breads, produce, foods, all organic [illegible] and more for sale, plus special programs and events. Thursdays, 3-7 p.m. free events. 510-548-3333. EcologyCenter.org. [illegible] Ave., at Vine St., Berkeley.

Old Oakland Farmers' Market Features super-fresh [illegible] along with [illegible] nuts, organic fibres and plenty of produce. Fridays, 8 a.m.-2 p.m. free. Old Oakland Farmers' Market, 9th St., Oakland. Broadway and Clay St., Oakland. UrbanVillageOnline.com.

Pacific Coast Farmers' Market Association Farmers' Market Seasonal produce, greens, nuts, freshly baked bread, pastries, cut flowers, specialty foods, yoga classes, live music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m. free. Jack London Square, 5th Broadway, Oakland.

Richmond Farmers' Market Fresh, locally grown [illegible] eggs, and other [illegible]. Fridays, 8 a.m.-5 p.m. free. Richmond Farmers Market, 24th St. & Barrett Ave., Richmond.

Saturday Berkeley Farmers' Market Fresh and organic produce, breads, prepared foods, and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m., and 510-548-3333. EcologyCenter.org. MLK Civic Center Park, 2151 Martin Luther King Jr. Way, [illegible] 510-981-5150. Ci.Berkeley.Ca.Us/ContentDisplay.aspx?id=12700.

Temescal Farmers' Market California farmland families offer seasonal produce, dried fruits and nuts, fresh ranch eggs, baked goods, locally caught fish, [illegible] and more. Info: 510-745-7100. Sundays, 9 a.m.-1 p.m. free. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, prepared foods, and more for sale, plus special programs and events. Tuesdays, 2-7 p.m., free. 510-548-3333. EcologyCenter.org. Derby St., (at Martin Luther King Jr. Way), Berkeley. ●

PICK

Restaurant Week

Eat local. Oakland's second annual Restaurant Week lasts from Friday, Jan. 20 through Sunday, Jan. 29. During this nine-day span, more than two dozen Oakland restaurants will offer special prix fixe lunches and dinners priced at $20, $30, and $40. Participating restaurants include Lake Chalet, Chop Bar, Bay Wolf, Flora, Pizzaiolo, Marzano, Encuentro, Disco Volante, Pas, Spice Monkey, and Sidebar, among others. VisitOakland.org/restaurantweek. —[illegible]

EXTREMELY PATHETIC VS. HELLA GAY

A pair of New York stories: *Extremely Loud & Incredibly Close* and *Pariah*

By Kelly Vance

Max Von Sydow and Oakland resident Thomas Horn star in *Extremely Loud & Incredibly Close*.

We've been waiting for the ultimate 9/11 movie, the one that will somehow magically cover the story from just the right angle and finally lay the ghosts and confusion to rest. Perhaps it will never come. But at least one thing is certain ten and a half years after the fact: *Extremely Loud & Incredibly Close* is not it.

That doesn't mean the film is entirely worthless. Its way into the story is through the character of a precocious, overly needy nine-year-old New Yorker named Oskar Schell, played by Oakland-based newcomer Thomas Horn. Unlike the protagonists of, say, *United 93* or *World Trade Center*, young Oskar does not participate firsthand in the violence of that day. For him the lasting pain of 9/11 is the loss of his father, Thomas (Tom Hanks), who perished in one of the twin towers on "the worst day." He was a man who meant everything to Oskar and whose death the challenged kid — he's possibly an Asperger's patient — struggles to deal with throughout the movie.

Oskar's tribulations are picturesque in an agreeably familiar New-Yorkish way, as if Jonathan Safran Foer's novel of the same name and Eric (*The Curious Case of Benjamin Button*) Roth's screenplay have already pre-digested the guilt, self-doubt, and loneliness Oskar is going through and are now ready to share this bounty with everyone in the "six boroughs." (The "sixth borough" is a puzzle game Thomas and Oskar played together. The boy inherited his father's whimsically fastidious attention to detail and love of quixotic quests and clues.) The story is mawkish and heavy-handed when it clearly intends to be heartbreaking and uplifting. We already suspect that, having spotted Hanks' and Sandra Bullock's names in the credits (she plays Oskar's mom — a one-two punch), but we're willing to give juvie actor Horn a chance to see if he can pull it out of the fire.

Oskar's grief-stricken search for the "key in the vase" MacGuffin cuts a broad swath across the New York metro area. In addition to his grandmother (Zoe Caldwell) and comic nemesis Stan the Doorman (John Goodman), Oskar meets Walt the Locksmith (Stephen Henderson), Abby Black (the delightful Viola Davis), William Black (Jeffrey Wright), and a host of other "Blacks" (the quest involves methodically eyeballing every person of that name in the NYC phone book), but his most intriguing acquaintance is with The Renter, a mute senior citizen (played by Max Von Sydow with his usual sly intelligence) who shares Oskar's grandmother's apartment. There's something powerful and monolithic about The Renter. All of the above are represented as kindred spirits who have lost someone or something, not necessarily on 9/11, and Oskar learns valuable life lessons from them.

Those types of lesson laid on thick with a trowel are the usual stock and trade of director Stephen Daldry, aka Mr. Sensitive, the one responsible for *The Reader*, *The Hours*, *Billy Elliot*, and now this mystery tour of the human heart. Better to leave the 9/11 connection behind and focus on Horn's performance. If the thirteen-year-old actor (a junior *Jeopardy* champ) could arrange to have his biological clock stopped, he could make a fortune portraying orphans in TV commercials for nonprofits. He's the face and the voice. He and the 82-year-old Von Sydow develop an instinctive physical rapport that's entirely lacking in the interplay with Hanks and Bullock, and the kid gets under our skin through a combination of pity and sheer irritation. That's pretty much the best we can say about *Extremely Loud & Incredibly Close*, a movie that raises compassion fatigue to heights previously undreamt of. If New York City can get over it, so can we.

Extremely Loud & Incredibly Close

Directed by Stephen Daldry. With Thomas Horn and Tom Hanks. Opens Friday.

Pariah

Written and directed by Dee Rees. With Adepero Oduye and Pernell Walker. Opens Friday.

Near the beginning of *Pariah*, we observe a Brooklyn teenager named Alike getting on a subway train and undergoing a complete transformation from an edgy gender-nonspecific hipster to an ordinary teenage straight girl. She's on her way home and has to conform. The scene is played matter-of-factly, as if it's something budding African American lesbian Alike Freeman (pronounced Ah-LEE-kay) does every day, which she probably does.

But it shows us a lot about the actress, Adepero Oduye, and the film's writer-director Dee Rees. The resignation written on Alike's face in the midst of her sad masquerade reinforces our feeling that *Pariah* possesses something different, an attitude, a flavor that lifts it above most other similarly themed "social problem" dramas.

The "problem" that gives Rees' powerful character study its title is strictly in the minds of Alike's middle-class parents. Arthur (Charles Parnell) is a stressed-out police officer. Audrey (Kim Wayans) is a deeply religious woman determined to iron the rebelliousness out of her older daughter — Alike's younger sister Sharonda (Sahra Mellesse) mostly watches from the sidelines — for the sake of appearance. Daughter is hot, mother in total denial. In that respect *Pariah* is no different than dozens of well-meaning gay-youth dramas of the "after-school" variety.

The crucial difference is in Rees' candid point of view, matched with actress Oduye's pointedly unglamorous portrayal of the A student "daddy's girl" who has different ideas of how to live her life — she has eyes to attend UC Berkeley. Yet Alike is butch and conflicted, a writer of poetry who fingers folding money into the crotches of pole dancers. Raw scenes inside the local women's sex club, realistic dialogue, and natural Brooklyn funk aren't just sprinkled into Alike's story — they're embedded. Above all, and despite the tough-girl act, Alike is a newbie. It registers in her every move and in the tentative way she romances the much more experienced Bina (Aasha Davis), ironically a family friend's daughter foisted on Alike by her mother as a "straight role model." Oduye and Davis set new standards for gay-lesbian coming-out playacting with these "everyday people" rebel girls, the furthest imaginable from mass-market sex-object images. This particular genre will never be the same after *Pariah*.

Acting honors all around. Just because the coming-out drama formula has been abused doesn't mean that imaginative, thoughtful filmmakers like Rees can't storm in and recapture the essential freshness this type of story demands. Don't shun this movie, embrace it. ●

Kelly.Vance@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by Bethany Jean Clement (B.J.C.), Jen Graves (J.G.), Andrea Gronvall (A.G.), J.R. Jones (J.J.), Ben Sachs (B.S.), Amy Scott (A.S.), David Schmader (D.S.), Kelly Vance (K.V.), and Sam Worley (S.W.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to Ellen.Cushing@EastBayExpress.com.

OPENING

Coriolanus Ralph Fiennes [illegible] as a film director [illegible] update of the Shakespeare tragedy, now imagined as a contemporary drama of civil unrest, martial law, [illegible] at a fantasy Rome, complete [illegible] video footage and a full roster of intense [illegible] performances. Winner of the [illegible] is probably [illegible] Redgrave, devouring all corners as the ambitious mother of bloody warrior Martius [illegible] (Fiennes) [illegible] and especially Brian Cox [illegible] Fiennes makes good use of the [illegible] locations of Serbia, Montenegro, and the UK as well. Fine screenplay adaptation by John Logan (*Hugo*, *Rango*). [illegible] (K.V.)

Extremely Loud & Incredibly Close On the [illegible] list by director Stephen Daldry, aka Mr. Sensitive (*The Reader*, *Billy Elliot*), an [illegible] nine-year-old New Yorker named Oskar Schell (Thomas Horn) undertakes a [illegible] the real meaning of his father's (Tom Hanks) [illegible] in the World Trade Center on 9/11 [illegible] and heavy-handed when it [illegible] to be heartbreaking and uplifting. Oskar's [illegible] and a [illegible] across the NY metro area, and predictable but ambitious parts by Max von Sydow, Sandra Bullock, Viola Davis, and Jeffrey Wright as [illegible] valuable life lessons. [illegible] gets under our skin through a combination of pity and [illegible] — but the larger [illegible] Jonathan Safran Foer (novel) and Eric Roth (screenplay) [illegible] (K.V.)

Haywire [illegible] Gina Carano as an [illegible] who is [illegible] in Barcelona. The deft hand of [illegible] Steven Soderbergh is everywhere apparent, from the ambitious [illegible] to the [illegible] Lem [illegible] dialogue [illegible] Carano may seem at first like a [illegible] but she [illegible] to a female Chuck Norris — [illegible] Among about on the hit list. [illegible]

[illegible] Ewan McGregor, Channing Tatum, Michael Douglas, Antonio Banderas, [illegible] and old hand Bill Paxton as her uncle. Begs for a sequel. [illegible] (K.V.)

ONGOING

Addiction Incorporated Charles Evans Jr.'s well-constructed documentary [illegible] of the public health campaign against the tobacco industry from the point of view of whistleblower [illegible] Philip Morris [illegible] The [illegible] investigation [illegible] (K.V.)

The Adventures of Tintin 3D Steven Spielberg and Hergé's crime-fighting juvenile comic-book character [illegible]

[illegible] Andy Serkis' [illegible] Captain Haddock [illegible] "dueling cranes" sequence.

Showtimes Online

Movie showtimes and online ticket buying at EastBayExpress.com or by scanning the code below.

M&T

This smashed motion-capture animated homage to the youthful reporter [illegible] of Jamie Bell and his dog Snowy not only [illegible] the essence of Tintin's [illegible] Spielberg [illegible] Edgar Wright, and Joe Cornish. Also with the voices of Daniel Craig, Simon Pegg, Cary Elwes, Toby Jones, Nick Frost, and Gad Elmaleh. (107 min.) (KV)

Alvin and the Chipmunks: Chipwrecked In the [illegible] installment of the wildly popular kids-movie franchise [illegible] Jason Lee, [illegible] Justin Long, Christina Applegate, Anna Faris, and Amy Poehler. (87 min.)

The Artist [illegible] The French [illegible] writer-director [illegible] (OSS 117) [illegible] back to 1920s Hollywood for the story of a [illegible] silent-movie star [illegible] John Goodman and James Cromwell [illegible] Sunset Boulevard, A Star Is Born and Singin' in the Rain, [illegible] (100 min.) (KV)

Beauty and the Beast 3D [illegible] The Little Mermaid [illegible] now rereleased in 3D [illegible] (84 min.) (KV)

Carnage [illegible] Working on a suburban Paris soundstage [illegible] for a Brooklyn, New York apartment, [illegible] Christoph Waltz, Kate Winslet, Jodie Foster, and John C. Reilly [illegible] God of Carnage [illegible] (80 min.) (KV)

Contraband [illegible] (Mark Wahlberg) [illegible]

A Dangerous Method We expected something of a [illegible] screenwriter Christopher Hampton, adapting his own play as well as John Kerr's book [illegible] Carl Gustav Jung [illegible] Fassbender) and Sigmund Freud (Viggo Mortensen), circa 1904-1913. [illegible] Cronenberg's [illegible] Sabina Spielrein (Keira Knightley) [illegible] (99 min.) (KV)

The Darkest Hour [illegible]

The Descendants A major triumph for both [illegible] Payne and actor George Clooney, who plays a well-off Honolulu businessman with big [illegible] (115 min.) (KV)

The Devil Inside [illegible] Fernanda Andrade, Simon Quarterman and Evan Helmuth.

The Girl With the Dragon Tattoo [illegible] David Fincher's English-language remake of the first episode of the Stieg Larsson-penned Swedish trilogy about female avenger Lisbeth Salander [illegible] (158 min.) (KV)

Hugo A Martin Scorsese children's movie [illegible] (127 min.) (KV)

The Ides of March [illegible] George Clooney [illegible] Ryan Gosling [illegible] Philip Seymour Hoffman, Paul Giamatti, Evan Rachel Wood, Marisa Tomei, and Jeffrey Wright [illegible] (101 min.) (KV)

In the Land of Blood and Honey Angelina Jolie writes and directed this Bosnian War drama/romance [illegible] (127 min.)

The Iron Lady [illegible] Margaret Thatcher [illegible] (105 min.)

J. Edgar Clint Eastwood, a biographical study of FBI [illegible] J. Edgar Hoover [illegible]

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[illegible]

Joyful Noise [illegible]

Margin Call [illegible]

[illegible]

Melancholia [illegible]

[illegible]

Moneyball [illegible]

[illegible]

Pariah [illegible]

[illegible]

Tinker Tailor Soldier Spy [illegible]

[illegible]

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excellent here is analytical. (127 min.) (KV)

The Twilight Saga: Breaking Dawn Part 1 Third installment of the wildly popular Young Adult vampire dream. Directed by Bill Condon, adapted by Melissa Rosenberg from the book of the same name by Stephenie Meyer. Starring Kristen Stewart, Robert Pattinson, and Taylor Lautner. (117 min.)

War Horse A boy, a horse, and Steven Spielberg. That's a dangerous combination. Director Spielberg employs his best and worst tendencies in the gorgeous, ridiculous story (aka The Horse That Won World War I). An English country lad named [illegible] raises his [illegible] colt Joey only to see the horse sold to an army officer and shipped to France to help fight the Germans. So begins a movie that [illegible], with some of Spielberg's finest action sequences (the cavalry charge, the No Man's Land scene, etc.) trading notes with some of the corniest moments shown on a big screen since Louis B. Mayer died. The screenplay by Lee Hall and Richard Curtis, adapting Michael Morpurgo's novel, is borderline tiresome. The acting, especially by such as David Thewlis, Liam Cunningham, and Benedict Cumberbatch is commendable, is fine — the watch-out for Peter Mullan and Emily Watson as Albert's parents. The thing that sinks War Horse is Spielberg's unbridled propensity for mawkishness and overstatement, plus his [illegible] visual sensibility in which nothing escapes underlined. It's a [illegible], and this is a child's movie in every sense of the word. (146 min.) (KV)

We Bought a Zoo A constantly cloying salve by Aline Brosh McKenna (The Devil Wears Prada, 27 Dresses) gets an impressive makeover from director Cameron Crowe (Almost Famous, Jerry Maguire). He saves the gate enough to make you gulp: a weekly writer (Matt Damon), grieving after the death of his dream-come-true wife, moves his adorable kid daughter and sulking teenage son into a decrepit, small-town zoological park, where their broken family is healed and dad finds new love with the zoo's zookeeper (Scarlett Johansson). The dream is quite maudlin, though, redeemed by Crowe's trademark sincerity and deft handling of eccentric character stars (J.B. Smoove, Carla Gallo, Patrick Fugit, Angus Macfadyen) between a typically fine [illegible] and Johansson surprisingly so; this seems to be the first role she's had in years [illegible]. McKenna adapted a memoir by British writer Benjamin Mee, with Thomas Haden Church, Elle Fanning, and John Michael Higgins. (124 min.) (KV)

Young Adult It's hard to separate Young Adult from the expectations that envelop it — both what we're expecting of the creators, and what they seem to expect of the audience. Written by Diablo Cody and directed by Jason Reitman, a writer and director who collectively have some smart, fun work on their résumés, Young Adult stars Charlize Theron as an it's-okay-you're-supposed-to-hate-her alcoholic narcissist named Mavis, Patrick Wilson as Mavis's small-town high-school boyfriend who she sets out to [illegible], and Patton Oswalt as the locker-next-door [illegible] whose back story is oddly specific and dark ([illegible] a savage beating, he walks with a cane.) And while it does have a few inspired moments, they're just that — two-to-four-minute periods of insight and humor, showing the trappings of what all [illegible] people could've been if they hadn't taken a few wrong turns. The whole movie's so offkey, so [illegible] and [illegible], that it's difficult to just sit and experience the thing without interrupting it to ponder, "[illegible]" and "Do you think they expect me to feel that?" [illegible] how to connect with [illegible] or engage with the work in some authentic way, the [illegible] never happens, and the small-towners who are confronted with Mavis' awfulness don't give us anything to latch on to or sympathize with, either. Obviously, [illegible] can be worth watching [illegible] people we love, lessons we learn, etc. But here [illegible] a void where the substance should be. They spent millions in dollars and just forgot to say — well, pretty much anything. (94 min.) (A.M.)

Coriolanus

ONE-NIGHT STANDS

THURSDAY, JANUARY 19

Au hasard Balthazar (95 min., 1966) Auteur Perfectionist: The Films of Robert Bresson (Pacific Film Archive, Berkeley, 7:00)
The Big Sleep (114 min., 1946) [illegible] (Cinema [illegible], 7:00)

FRIDAY, JANUARY 20

Fig Leaves ([illegible] min., [illegible]) Silent with [illegible] Rosenberg [illegible]. Howard Hawks: The [illegible] of Man (PFA, 7:00)
Miquette et sa mère (93 min., 1949) Henri-Georges Clouzot: The Cinema of Disenchantment (PFA, 9:00)

A Zest for Life: Afro-Peruvian Rhythms, a Season of Latin Soul (55 min., 2011) Plus live performance by [illegible] and free dance lesson in Afro-Peruvian [illegible] (La Peña Cultural Center, Berkeley, 8:00)

SATURDAY, JANUARY 21

Pickpocket (... min., 1959) Auteur Perfectionist: The Films of Robert Bresson (PFA, 6:30)
The Wages of Fear (147 min., 1953) Henri-Georges Clouzot: The Cinema of Disenchantment (PFA, 8:30)
The Room (99 min., 2003) [illegible] screening (Landmark's Piedmont, Oakland, midnight)

TUESDAY, JANUARY 24

A Girl in Every Port (64 min., 1928) [illegible] with [illegible] Rosenberg [illegible]. Introduction by Marilyn Fabe. Howard Hawks: The [illegible] of Man (PFA, 7:00)

WEDNESDAY, JANUARY 25

[illegible] (13 min., 1960) [illegible] (PFA, 7:00)
[illegible] (55 min., 2011) Preceded by [illegible] at 6:30 p.m., concert by [illegible]. Films of Fact and Life (Humanist Hall, Oakland, 7:00)

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[illegible]

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[illegible]
THE ARTIST (PG-13)
[illegible]
THE DESCENDANTS (R)
[illegible]

PIEDMONT 4186 Piedmont Ave. at 41st, Oakland
THE ARTIST (PG-13)
[illegible]
TINKER TAILOR SOLDIER SPY (R)
[illegible]
THE DESCENDANTS (R)
[illegible]
THE [illegible] (R)
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CLASSIC METHODS FOR NU DEKADES

Oakland duo wrestles with terms like "conscious hip-hop" and modern forms of marketing.

By Will Butler

Nu Dekades.

Nu Dekades' debut album cover art is arresting. It's a mosaic of headshots depicting all kinds of random pop culture figures (musicians, politicians, actors, a Shepard Fairey graphic, Kreayshawn's publicity photo, etc.) that congeal to form the face of Ronald Reagan, gazing into the distance. That might read as a fond memorial if it weren't for the album's title, emblazoned in elegant font in the corner: "ERAgance."

The cover sets the tone for the rest of the Oakland duo's first album, which came out officially on January 13. It's in-your-face, opinionated, and takes aggressive stabs at the state of the economy, money, and society, both locally and internationally. The duo recorded the album with producer and silent third member Will Bracey.

But "conscious" is a term that lingers in the listener's mind all the way through. Eventually it pops up, albeit in a racy line toward the end of the album's most club track, "7ON." The rappers break into laughter suddenly, becoming self-aware as if they're having a private phone conversation, and one jokes to the other, "don't worry, we conscious." It's a minor moment in the album that invites the question: What is this term?

An overtly political message, such as the one on the cover and etched in the lyrics of *ERAgance*, is a little less common today than during the "Golden Age" of hip-hop, when political action was a key ingredient in many emcees' best recipes. Nowadays, it's been washed clean from the mainstream. If an artist who is inoffensive and unmarketable in the pop sense is lucky, he'll get slapped with the "conscious" tag, and allowed then to impart his message through major outlets under the precept of being somehow different, cleaned up, or safe.

"I think ['conscious'] is probably played out as a term — nowadays, you probably think, patchouli and hemp, or Common in some knit pants or something," emcee RyanNicole Peters put forth playfully over the phone, laughing at her own portrayal.

Peters, who goes by RyanNicole, qualified her statement: "I definitely think we're quite mindful of what we're saying; being mindful of everything we put out there is important for us." But to her, that's the extent of how Nu Dekades represents "conscious" hip-hop.

Kevin Akhidenor, who goes by K.E.V. (Kill 'Em Every Verse), makes more of an attempt to reconcile the tag with the duo's own style: "I always say that we're 'reality rap.' The term conscious — it's like, what is that? Just speaking on realistic terms about life? Plain and simple?"

In that spirit, *ERAgance* sends a wide variety of messages. There are political statements, sure, but there's also critiques of pop culture, odes to partying, and plenty of accolades for grinding, getting paid, and even instances of the word "swag."

Often K.E.V. channels the rough, dark alleyways of the greatest Brooklyn cyphers. RyanNicole is a strong, independent voice, who may be less technically apt than K.E.V., but displays tremendous versatility. Her verses ring of a time when women were on more even footing in the rap world, and she still throws playful nods to the pop-oriented females who are huge today — the Kreayshawns, the Nicki Minajs, who use their womanly charisma as a hook.

"It's been pretty treacherous territory for women in hip-hop, but now I think it's warming up again," she said. Peters' optimism is genuine, and she also doesn't mind giving props to pop stars who don't deliver an important message. "I give credit where it's due. It's not a small feat to crack the glass ceiling and make it to where people know your name and sing your songs, but it must be a Catch-22, because with that platform, I would just be so excited to say something that meant something."

The duo also recognizes the place of movements like swag, while politely focusing on perfecting its craft on a micro level. Peters makes the analogy: "If you had an ice cream sundae, and the ice cream is the substance, and swag is the sauce over the top, then so be it. But if you've just got the sauce..." the conclusion seems obvious. "We're making ice cream."

And that means constant churning. Since forming in 2007, Nu Dekades has played shows constantly and written hundreds of songs. But they haven't recorded much. Peters attributes that to an overly cautious approach. "I'm not a perfectionist, but I definitely believe in putting your best foot forward," she said. The duo's high-spirited concerts have been a testing ground for each tune, such that when the emcees were finally ready to record their debut, they were confident with the material.

It's a methodology that contrasts with that of Oakland duo Main Attraktionz, whose members are almost ten years younger and have taken the opposite path to recognition, de-emphasizing live concerts and extending their influence solely through Internet buzz.

At 27, the members of Nu Dekades might already be old-fashioned, but their focus on performance quality has also landed them spots playing with everyone from Questlove to Mura. Most recently, they played a packed New Year's Eve at Shattuck Down Low with Devin the Dude.

The duo has a pretty strong and visible connection to the community, as well. Peters is the executive director of Youth Movement Records, an after-school nonprofit program and media company that helps kids learn musical and recording skills for free. They host anywhere from 40 to 125 kids an afternoon, and use a peer-educated method to allow more advanced students to teach younger beginners. Incubated at La Peña Cultural Center and moved a few times since then, the organization has fought to stay afloat while mentoring exciting new talents such as the Oakland-by-way-of-Panama group Los Rakas.

Akhidenor has a similar position as booker and administrator at the East Side Arts Alliance, an organization focusing on social change in the San Antonio district of Oakland. East Side Arts Alliance runs multiple youth programs and, from time to time, Akhidenor steps in to mentor other young rappers in their Roots, Flows & Videos program. He describes his role: "I consider myself like an older brother for some of them. I've had my older-brother-mentor types, but now that's what we do for these kids."

Now, Nu Dekades needs to round out its approach — RyanNicole and K.E.V. know that it's time to seek publicity from routes other than live shows and be open to the opportunities afforded by the Internet, while keeping the vibrancy of their message. That said, the group recently saw a good omen: A few months ago Nu Dekades was short listed in a contest sponsored by Universal Music. That bodes well for the future. ●

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SKETCHFEST COMES TO OAKLAND

A venerable San Francisco festival ventures across the bay for the first time

By Rachel Swan

It's kind of a coup to have SF Sketchfest in Oakland this year, and any local comedy fan will tell you why. The festival, which launched eleven years ago in a Sutter Street hole-in-the-wall called The Shelton Theater, has grown into an extravagant three-week, multi-venue affair with guests as varied as David Cross, Beth Lauck, Moshe Kasher, The Upright Citizens Brigade, and Michael Ian Black. It's also an event that many local comedians spend the whole year anticipating — not just because of the big acts who get flown in, but also because producers David Owen, Cole Stratton, and Janet Varney do an excellent job of highlighting their Bay Area peers in events like "Porchlight Storytelling" and "The SF Sketchfest Dozen." Their decision to expand to Oakland comes at a time when the city is just starting to establish itself as a comedy destination.

In a way, SF Sketchfest might help cement that. Owen said he wouldn't object at all. "I think there's a bunch of comedians who came out of there," he said during a recent phone interview. "Moshe Kasher, Brent Weinbach — you've got Dave Chappelle over there," he added, giving a nod to the secret shows that Chappelle performed at The New Parish. In Owen's estimation, Oakland has become "more of a hipster go-to place," if not a hub for comedy specifically. It was a happy accident that he wound up booking acts there this year — at the behest of Yoshi's booker David Lloyd, who has the luxury of coordinating with a sister venue in San Francisco. But if it's turned him and the other Sketchfest producers into de facto city boosters, then so be it.

And there's no denying that the shows they've planned for Oakland are notably cool. The first, slated for Yoshi's on Tuesday and Wednesday, January 24-25, stars actress and performance artist Ann Magnuson doing a contemporary version of "Victorian drawing room entertainment," with Kristian Hoffman on grande pianoforte and Joseph Berardi on a whole battery of percussion instruments — some scavenged, others poached from around the world. Magnuson promises to perform several hits from her rock band Bongwater, along with tunes by The Rolling Stones, Kurt Vile, The Doors, Jacques Brel, and a poem by Percy Shelley, all of them tweaked, reinterpreted, and made topical. She promised to present The Doors number as a tribute to Occupy Oakland.

Show Details
SF Sketchfest runs Jan 19-Feb. 4, with tickets ranging from $15-$75 for each event. SFSketchfest.com

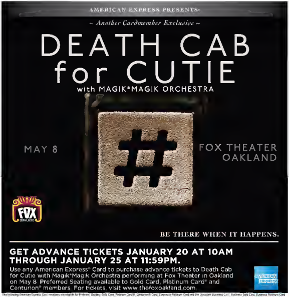
The following week, Oakland witnesses the extraordinarily talented Reggie Watts, who has managed to take all of his disparate interests to their logical conclusion: a variety show. Oh wait, just kidding — four variety shows. At this year's Sketchfest, Watts will be featured as a resident artist in what the producers have playfully dubbed a four-night "Reggdency." It begins on January 31 at Yoshi's San Francisco with a night of strictly music, continues the following night at Mezzanine with a comedy show, graces Yoshi's Oakland on February 2 when Watts combines forces with keyboardist Robert Glasper for a jazz collaboration, and culminates on February 3 with an improvised score for a midnight movie at The Roxie. Owen can't disclose the title, but promises that it's "the last film you'd think he would choose."

Reggie Watts plays this year's *Sketchfest*. Sean Kalne

It's fair to say that the Watts-Glasper collaboration might be the most daring thing to happen at this year's festival, and not just because it's happening at a jazz club in Oakland. When you think about it, it's a wonder these two artists didn't hook up a long time ago. They both have omnivorous tastes and an extremely liberal way of delineating between genres — which is to say they don't delineate. Plus, Watts said, Glasper is both a ham and a magnetic stage performer. "He's a really funny guy," the comedian said, recalling their first meeting a couple weeks ago in Brooklyn. "I got to see him perform with Talib and Mos Def at the Highline Ballroom. Glasper got up and did some songs with them and just destroyed." Watts added that their night at Yoshi's might be completely freestyled, but he's not apprehensive about it.

Oakland fans have reason to share his excitement. The lion's share of credit for this year's expansion goes to Lloyd, who conceived the idea for Magnuson's performance at Yoshi's, then pitched it to Sketchfest. For his part, Owen engineered the Watts-Glasper duo, since he's a rabid fan of both artists. To them, it's an opportunity to co-present. To Oakland, it's a fortuitous billing, occasioned partly by Yoshi's ability to book an artist on both sides of the bay, and partly by the East Bay's demonstrably large comedy fanbase, which might not have existed ten years ago. The same night that Reggie Watts hits Yoshi's in Jack London Square, two other comedy showcases will happen on adjacent streets — Comedy Off Broadway at Miss Pearl's and Sylvan Productions Comedy Night at Vitus. *Now that's exciting.* ●

Rachel.Swan@EastBayExpress.com



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TWEEN PHASE

Risky singer-songwriting, a valiant jazz/hip-hop experiment, "out" jazz made accessible

Cate Le Bon

CYRK

Cate Le Bon heightened her profile last year mainly as an opener accompanying the very successful St. Vincent on multiple tours. I caught her at Austin City Limits in October, and it was a curious experience. Standing solo on stage with just her guitar and her quirky Welsh accent, she was appealing in certain ways and off-putting in others.

The same remains true of Le Bon's new album *CYRK*. When she names it straight in a matter-of-fact, Nico-referencing sing-song, her tones are pleasant and smug. Songs like "Puts Me to Work" feature earwormy melodies suitable for Sunday driving on a Wes Anderson soundtrack, and there's plenty here to grow on you.

But she doesn't appear content to stay in her comfort zone. Her high range is less endearing than her middle or even low ranges, and it's a place that she insists on going frequently. Then there's bizarre touches here and there — solos from guitars, trumpets, and unidentifiable noisemakers — much of which sound like noodling and, on the already sparse instrumentation, stick out like raw, stubbed thumbs.

Cate Le Bon seems stuck halfway between solo artist and rock band. There are glimpses of a more successfully filled-out sound, like the Sixties psych rock vibes on "Ploughing Out Part 2," but again it devolves into a lackluster block of noise, which ends out the album. "Through The Mill" is probably the best example of Le Bon's hybrid folk and band sound technique, but she establishes little consistency in this regard. (The Control Group)

—Will Butler

Bill Ortiz

Winter in America

Named for a 1973 song by the late poet and singer Gil Scott-Heron, *Winter in America* is a fascinating departure for Santana trumpeter Bill Ortiz. It features several of the most venerable musicians in the Bay Area, among them Linda Tillery (whose talents seem squandered, given that she recites part of a Martin Luther King Jr. speech rather than contributing her own material), rapper Zumbi of the group Zion-I, and singer Tony Lindsay. Ortiz plays trumpet throughout much of the album, creating jazz licks that, for the most part, sound improvised, usually on a two-chord vamp. He uses a mute on "Word Play" to add a bit of retro varnish.

In short, it's a valiant experiment to see if the hip-hop band thing can actually work in the hands of a superlative musician. Which is why I feel bad saying I don't like it that much. The songs all hover on one or two chords, so there's not a ton to grab onto in terms of melody or harmony. The rappers — three of them all told — seem a little out of their element, as though someone ordered them to only talk about civil rights in language riddled with homilies and platitudes. The Gil Scott-Heron homage makes for a lovely framework, but fans of the real Heron will only mourn for his world-weary tenor. That said, Ortiz did bill this EP as a precursor to a larger project. Perhaps it'll sound richer in that context. (Left Angle Records)

—Rachel Swan

Tim Berne

Snakeoil

Initially inspired by legendary avant-garde jazz saxophone legend Julius Hemphill (an original founder of the World Saxophone Quartet), alto saxophonist and composer Tim Berne has resolutely blazed his own path. Like his mentor Hemphill, Berne expresses earthy, hard-hitting notions in a flexible, loose-form context. *Snakeoil* is Berne's debut as a leader for the ECM label as well as the maiden voyage for his newest band, a foursome of Berne, Oscar Noriega on clarinets, Matt Mitchell on piano, and Ches Smith on drums and percussion. Although it's unlikely to take jazz radio by storm, *Snakeoil* may be a touch less daunting for novices to "out" jazz than many previous Berne opuses.

"Spectacle" has a cyclical structure, with Berne's lithe alto singing and sighing in a tart, slightly bluesy manner, Mitchell's keys tinkling melancholy, Noriega's bass clarinet moaning ominously, and Smith's drums rumbling like a storm about to break. "Simple City" has a cinematic feel, its pensive, lurching noir-ish quality broken by Noriega's warm, woody clarinet and Mitchell's deeply rhapsodic piano, ending with an almost classical-sounding theme. "Scanners" is crackling and angular, Berne all jagged and sardonic, Noriega's clarinet at first cool then squealing up a storm, Smith laying down a shifting, quasi-New Orleans drum pattern, and Mitchell's cool, hefty lyricism anchoring the proceedings. "Spare Parts" is full of the bittersweet, slightly oblique melodiousness of Lee Konitz and Jimmy Giuffre (and Ken Vandermark's quieter moments) — chamber group delicacy and purity meets mercurial free-swinging improvisation. It's innovative music with a gregarious feel — an uncommon (and welcome) combination. (ECM)

— Mark Keresman

At Yoshi's (510 Embarcadero, Oakland) on Tuesday, Feb. 28, 8 p.m. $12. Yoshis.com

LOCAL LICKS

BY [illegible]

WHAT EVER HAPPENED TO BABY JAYMES?

Chuck Prophet

Temple Beautiful

Designed as an entertaining but reverent send-up of San Francisco, this album was named for the old punk club where Chuck Prophet launched his career. The theme is a little more ambitious than the songcraft (which is pretty straightforward rock 'n' roll), but San Franciscans will surely appreciate the name-checking of Willie Mays, Emperor Norton, the Mitchell Brothers, and outlawed Castro District Halloween parties. (Yep Roc Records)

At Armando's (707 Marina Vista Ave., Martinez) on Sunday, Jan. 29, 8:30 p.m. $10.

Baby Jaymes

What Ever Happened to Baby Jaymes?

This new EP by East Oakland balladeer Baby Jaymes doesn't really get started until the third track, a song that typifies the singer's style — nasty lyrics crooned over a burbling, frilly, sample-driven hip-hop beat. In this case: *It's almost like popping a pill/Every touch is like fuck, it's just so surreal.* Now if that line doesn't describe a passionate but aborted love affair, I don't know what does. (Clear Label Records/Ghetto Retro)

The Wild Kindness

Coming Down to the Ghost

This four-tet plays the kind of vintage garage rock that easily melts into the background, but that's not necessarily a bad thing. The songs are long, jangly, slightly crooked, deliberately unpretty things, with surf-rock chord progressions to bolster Mike Alessi's husky, manicured vocals. The title track is the strongest link on the EP. (self-released)

At Hotel Utah (500 4th St., San Francisco) on Saturday, Jan. 21, 9 p.m. $6.

Acts of Sedition

2004-2008 The Bush Years

The members of Oakland hardcore band Acts of Sedition condensed the angriest period of their career into 36 crisp tracks, all recorded during Bush's second term. Though it's been dubbed a Bush-era compendium, the songs therein touch on local as well as national politics. Detailed liner notes compensate for Will Rutherford's mostly incomprehensible vocal growls. In its totality, the album is extremely satisfying. (Pine Art Records) ●

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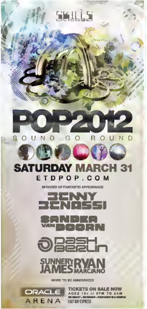

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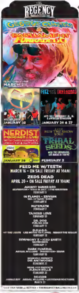

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FEED ME W/TEETH

MARCH 16 • ON SALE FRIDAY AT 10AM!

ZEDS DEAD

APRIL 20 • ON SALE FRIDAY AT 10AM!

AUGUST BURNS RED
SILVERSTEIN • TEXAS IN JULY • [illegible]
FEBRUARY 5

IN FLAMES • TRIVIUM
VEIL OF MAYA • KYNG
FEBRUARY 6

MUTEMATH
FEBRUARY 7

TAINTED LOVE
FEBRUARY 10

DR. DOG
PURLING HISS
FEBRUARY 11

D.R.U.G.S.
HIT THE LIGHTS • LIKE MOTHS TO FLAMES • [illegible] THE RESCUE
FEBRUARY 12

SYMPHONY X • ICED EARTH
WARBRINGER
FEBRUARY 17

DARK FUNERAL
ABIGAIL WILLIAMS • INQUISITION • [illegible]
FEBRUARY 18

NOISE POP PRESENTS
DIE ANTWOORD
FEBRUARY 21

NOISE POP PRESENTS
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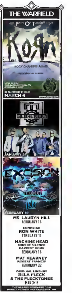

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CONCERTS & CLUBS

THURSDAY 19

EAST BAY

Blues, Folk & Country

Road Gallo The New Parish, 9 p.m. $16-$20

Classical & Opera

Berkeley High School Choir Sans Issues Maison Freight & Salvage Coffeehouse, 8 p.m. $18.50-$22.50

Jazz, Lounge & Cabaret

Rod Dibble dinner jazz with guest cabaret singers, The Alley, 9 p.m. free
Skip Henderson and Heartbeat Watch Quinn's Lighthouse, 8 p.m., free

Rock & Pop

Sean Hosley piano covers of classics, oldies, jazz, & pop. Peter's Restaurant, 9 p.m. free
DJ Lisbonlitz plays Happy Hour Punk Beats Disco Volante, 5 p.m. free
My Parade with The Birds, The Melanians, and Sam Gonzo Club, [illegible] 7 p.m. $6
Primitive Hiams with Sexy Ever After and Dark Prophet, 1-2-3-4 Go! Records, 8 p.m. $5
The Sparrows Sam's Sports Bar, 9 p.m. free

Soul, Funk, R&B & Hip-Hop

Baltic Sessions Hosted by The Kit Eddie Trio featuring Michael Price and Marcelino Cutler, The Baltic, 8 p.m. free
Kai Eckhardt Band Yoshi's Oakland, 8 p.m. $12-$18

World, Latin, Reggae & Reggaetón

The Berkeley Rabbis Bacchanal featuring Zeyes Jones and Disciples, Starry Plough, 9 p.m. $5-$10
Mama Gheorghe with Balkan [illegible] at 7:30 p.m. Ashkenaz, 8:30 p.m. $10
Sons Pablo with Dream Circle Vibes, 9 p.m. free

SAN FRANCISCO

Blues, Folk & Country

Daniel Castro Biscuits & Blues, 8 & 10 p.m. $15

Classical & Opera

Christopher Hoffman with Melissa Martineau on piano, performing songs of Fauré, Schumann, Schubert and more, [illegible], 8 p.m. $38-$68

Jazz, Lounge & Cabaret

Ana Mattos Trio live jazz. Ana Mandara, 7:30-11 p.m. free
Eddie Gonzales live with guests, Yoshi's San Francisco, 6-9 p.m. free
Sloopy Michalski Rosi Howard, 8:30 p.m.
The Hellion Brothers La Colonial, 7-10 p.m. free
Stompy Jones San Francisco-based sextet performs live jazz and swing. Top of the Mark, 7:30-11:30 p.m., $10

Rock & Pop

Beam Drumming & The Lupine [illegible] Society with Fancy Bee Band and Flying Children, Bottom of the Hill, 9 p.m. $7
Augustana with Graffiti6, Great American Music Hall, 8 p.m. $16
Dashboard Confessional with [illegible], Slim's, 8 p.m. $26
Song Yanos with Jealousy Bodog, and Human Orbs, Amnesia, 9 p.m.
Dirty Ferns The Knockout, 9:30 p.m.
La Gerda with Reflections and Blue Moon Arts, Hemlock Tavern, 9 p.m. $7
The Limousines with The Hundred Days, Ali & the Sea, Doe Eye, and Sleepy at The Independent, 8 p.m., $16, $18
Ah Tin Tiger with [illegible] and Beer Slugs, Bottom of the Hill, 9 p.m. $8, $10
The Soft Moon with Blouse, Cafe Du Nord, 9 p.m. $12, $14
White Cows with Jellabrite's Six Monsters and Arms [illegible], Thee Parkside, 9 p.m. $5
Forrest Heights Valley with Motor Lovenoo, Baby Talk, and the Spyrals, Brick & Mortar Music Hall, 9 p.m. $7-$10

Soul, Funk, R&B & Hip-Hop

Jessie Ledel & The Zydeco Playboys Boom Boom Room, 9:30 p.m. $10

World, Latin, Reggae & Reggaetón

Dos 4 Las Malt Mezzo, 8:30 p.m. free
Flamenco Thursdays traditional music & dancing with Roberto Zamora & Stephanie [illegible], Peña Pachamama, 8 p.m., $12

FRIDAY 20

EAST BAY

Blues, Folk & Country

Cal Moon Cooley Freight & Salvage Coffeehouse, 8 p.m. $20.50-$22.50

Gospel & Vocal

"Club Rose" Gospel workshop plus rap, spoken word, house vocalists, musicians, & more. Bay Area Christian Connection, 7 p.m. free

Jazz, Lounge & Cabaret

Ota Gombo Trio Luna, 9 p.m., free
Four & More Combo Anna's Jazz Spot, 8 p.m. $10-$25
Jim Grantham Quartet 57th Street Gallery, 8 p.m. $15
Ana Jones Jazz Trio Speakeasy, 8:30 p.m. free
Robben Ford Yoshi's Oakland, 8 & 10 p.m. $25-$29
Rod Dibble dinner jazz with guest cabaret singers, The Alley, 9 p.m. free

Rock & Pop

Dungeon with Conquest For Death, Good Screw, Ravens, and [illegible], 924 Gilman, 7:30 p.m. $8
Sean Hosley piano covers of classics, oldies, jazz, & pop, Peter's Restaurant, 9 p.m. free
18 Ton Eleven with Ripper, The New Parish, 9 p.m. $9, $12
Field of Horses with Shotgun Harlot, Red Bay [illegible] and The Road Vikings, Sound Club, 9 p.m. $8
Field Ion with Big Eyes and Wild Assumptions, 1-2-3-4 Go! Records, 7 p.m., $6
Molly Sane with Wesley Avery, Shattuck Down Low, 9 p.m. free

World, Latin, Reggae & Reggaetón

Boyspongo with La Misa Negra, Yoshi's, 9 p.m.
Quijeremi Ashkenaz, 9 p.m., $15, $12
Iskaarn featuring [illegible] Ali Rood and [illegible], Kronnerd, 9:30 p.m. $10-$15

SAN FRANCISCO

Blues, Folk & Country

Bill Kirp Parade with Bi h. "Big Daddy" Cafe, Biscuits & Blues, 8 & 10 p.m., $20
"Bluegrass Bonanza" Shelby Ash hosts hot bluegrass bands, Plough and Stars, 9 p.m. $6-$10 sliding scale
Jeff Gutman's Gin Joint with Deirdre Sonnet and JJ Schultz Band, Hotel Utah, 9 p.m. $8
Joyce Grant & Mateen Beerbrook Zingari Sutterado, 9 p.m.-midnight, free
Moon City Kid with Whiskerman and Mississippi Mike & The Midnight Gamblers, Thee Parkside, 9 p.m. $7

Jazz, Lounge & Cabaret

Ana Mandora Trio live jazz. Ana Mandara, 8-11:30 p.m. free
Swing Market Jazz Orchestra Top of the Mark, 9 p.m. $10
Don Prell's SeaBop Ensemble Bird & Beckett Books & Records, 5:30-8 p.m. free
Eddie Pasternak Duo with guests, Yoshi's San Francisco, 6-9 p.m., free
Sloopy Michalski Roof [illegible], 8:30 p.m.

Rock & Pop

Authority Zero with Voodoo Glow Skulls and Skyfox, Slim's, 9 p.m. $19
Boom Boom Blonde with Almost Human, Cafe Du Nord, 9 p.m. $12
Hi Uka with [illegible] (members of Tiemsounds) plus DJ [illegible] (Peppermint) benefit for Bay Area Girls Rock Camp, Elbo Room, 9 p.m. $10
An Evening With Zero Great American Music Hall, 9 p.m. $30
Fake Your Own Death with Kill Moe, Milk Rooster, 9:30 p.m. $7
RoES with [illegible], Old Man Markley, and guests, The Fillmore, 8 p.m. $25
Road with [illegible] and DJ May, Bottom of the Hill, 9 p.m. $10-$12
The Waltzers The Independent, 9 p.m. $25
Stompy Woo and the Hot Time Harms with The Greg [illegible] Band, Make-Out Room, 7:30 p.m. $8

Soul, Funk, R&B & Hip-Hop

Joe Lyfe a musical and spoken word tribute to Dr. Martin Luther King, [illegible] Room, 10 p.m. $20-$30
Katdelic & Modern Day Moonshine Boom Boom Room, 9:30 p.m. $10
The Mothership Experience featuring Lee Ho and Blackbyrd McKnight of P-Funk, with Kenty & Friends featuring members of Vinyl & The Monophonics, Brick & Mortar Music Hall, 9 p.m. $20, $25

World, Latin, Reggae & Reggaetón

Jah Yzer with DJ Denoohan (Coo Yah Cafe), Elbo Room, 10 p.m. $5

SATURDAY 21

EAST BAY

Blues, Folk & Country

Buffalo Roam with Good Water Carpenters, Starry Plough, 9 p.m. $7-$10
Lou & Peter Berryman Freight & Salvage Coffeehouse, 8 p.m. $20.50, $22.50
Matt Sapolt free [illegible], 8 p.m. free
Possum Family Singers happy hour, Starry Plough, 5 p.m. free
Red Point CD release party, High Room Starline Cafe, 7 p.m. $8
Vanessa Love & Sons plus guests, Aztec Cafe, 7 p.m. free
Zoo Road Pilots with Harvey Blouse and the Snake Crew, The New Parish, 9 p.m. $10, $15

Classical & Opera

The Arts Band Winds Across the Bay Winter Concert, Lesher Center for the Arts, 7:30 p.m. $12
Caffe degli Artisti: The Art of Song a presentation of [illegible] Neapolitan & Italian canzone, [illegible] Gallery, 7 p.m. $12
Coo Ensemble with [illegible], Hertz Hall, 8 p.m., $30
Stephanie Mellak & [illegible] Amos piccolo & contrabassoon, Trinity Chapel, 8 p.m. $15, $10
Bones and Strings presented by the Albany Consort, University Lutheran Chapel, 8 p.m., $10-$25

Jazz, Lounge & Cabaret

Don Alma Karin Jazz Ensemble Ashkenaz

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Record an album in 28 days, just because you can. That's 10 songs or 35 minutes of original material recorded during the month of February.

Last year, over 80 Bay Area bands participated, and the movement is quickly growing!

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On March 24, the *Express* will host a celebratory listening party where one track from every album completed is played.
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FRI 2/10 7:30pm Rhythmix Island Arts Presents: Melanie DeMore Sing Sing Sing Out! All Ages show
THUR 2/23 8pm JAZZ JAM2 Benefit for EHS Jazz Band Featuring Rene Escovedo & The FUSE
SAT 2/25 7pm Trio Garufa Tango Dance Party Dance lesson @ [illegible] & Music @ 9pm
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PICKS

David Berkeley.

Matthew Washburn

UnderCover Presents Nick Drake's Pink Moon

It might survive solely on tributes, but the quarterly musical project UnderCover has a pretty exciting discography, including homages to Velvet Underground & Nico (under the direction of violinist Charith Premawardhana) and The Pixies' *Doolittle* (with bass clarinetist Aaron Novik at the helm). And now trumpeter Darren Johnston has recruited a dozen ensembles to reinterpret *Pink Moon*, the album that went unnoticed after its 1972 release but later became a canonical gem. This iteration will feature reworkings by Balkan brass band Brass Menazeri, saxophonist David Boyce, indie string group Ramon and Jessica, Johnston's own Broken Shadows Family Band (which he describes as "country-jazz"), singer Freddi Price of the soul revival group Lord Loves a Working Man, the Real Vocal String Quartet, and Jane Mafia, among others. They premiere their work at The Rickshaw Stop (155 Fell St., San Francisco) on Sunday, Jan. 22. 7:30 p.m., $15-$20. RickshawStop.com *— Rachel Swan*

David Berkeley

Despite his seemingly obvious namesake, David Berkeley has only lived in the Bay Area for a couple years. Before settling into a picturesque neighborhood off of San Pablo Avenue in 2009, the songwriter lived all over the country. But now with a young child, he's confident that his family's move to the East Bay was the best possible decision. Berkeley's soft, guitar-tethered tunes have garnered attention from national news outlets and film directors alike, satisfying comparisons to other folk crooners such as Damien Rice and Ryan Adams. His most recent album, *Some Kind of Cure*, is easy on the ears but still full of mournful and heart-heaving sentiment. Berkeley's vocals are strewn with sugary hiccups; his acoustic guitar work plucked out in a style that sounds both traditionally American and international. This low-key evening would make a good quiet date or friendly family affair. At Subterranean Arthouse (2179 Bancroft Way) on Saturday, Jan. 21. 8 p.m., $10. SubterraneanArthouse.org *— Will Butler*

Shareef Ali.

The Black Swans

Until I found their Tumblr blog, I was tempted to send a cease-and-desist letter to The Black Swans for lowering my Google ranking. Turns out the Ohio-based folk outfit is pretty fantastic, with its richly orchestrated arrangements and utterly self-deprecating lyrics — the song "I.D.W.T.F." from the band's new *Don't Know Sex Brain EP* opens with the lyric *I don't want to fuck, I just want to spoon.* The Black Swans have a copious discography that's alternately earned them "really good" and "really bad" reviews. Judging from Jerry DeCicca's delicate, barely whispered baritone vocals, you get the feeling those bad reviews must have shattered him. The Black Swans play The Stork Club (2330 Telegraph Ave., Oakland) on Tuesday, Jan. 24, with a lineup of like-minded indie folk bands and yearning singer-songwriters. Among them: Brooklyn outfit The Fisherman Three, Lauren Norton and the Southerners, Will Sprott, and Odawas. 9 p.m., $5. StorkClubOakland.com *— R.S.*

Shareef Ali

Even when he's playing with a large band, Shareef Ali prefers to sound simple and homespun, relying on acoustic instrumentation and hooky melodies. In many cases, his songs sound like handicrafts; in others, they serve as protest music. "Witness," for example, is an ode to Occupy Oakland, and it's far more charming than the more-famous anthem penned by Third Eye Blind. Angrier and denser than most of Ali's compositions, many of which are love ballads, the song shows the sheer range of sentiment he's able to convey. Ali headlines an alt-folk lineup at Bottom of the Hill (1233 17th St., San Francisco) on Wednesday, Jan. 25, with support from Floating Trance, a like-minded balladeer whose music might actually qualify as "lush," given their often lavish piano, slide guitar, and creamy-sounding chords. Another artfully forlorn singer-songwriter, Terese Taylor, opens the show. 9 p.m., $8. BottomoftheHill.com *— R.S.*

C&C

Start at 8 p.m. $10, $8
The Dick Whittington Trio with Andrew Soupe, [illegible]. 8 p.m. $10, $15
Jazz & Joy Ends of Joy. 5:30 p.m. free
Bolenes Ford Yoshi's Oakland. 8 & 10 p.m. $25-$28
Del Sol dinner jazz with guest [illegible] singers. The Alley. 8 p.m. free
Bruce Harrison's Quartet featuring Calvin Keys. Cosmo's Jazz Spot. 8 & 9:30 p.m. $10
Teeda Odum 57th Street Gallery. 8:30 p.m. $15

Kids

Los Amiguitos de La Peña: Gary Lapow Saturday morning children's show with live music. La Peña Cultural Center. 10:30 a.m. $8, kids $5

Rock & Pop

Sara Healey piano covers of standards, oldies, jazz, & pop. Peter's Restaurant. 8 p.m. free
David Berkeley Subterranean Arthouse. 8:30 p.m.
Embryonic Devourment with Short Fuse, Malevolent, Cyanic, Nevatek and [illegible]. Eli's Mile High Club. 7 p.m.
Hammers of Misfortune with Giant Squid and Dunecloud. The Uptown. 10 p.m. $12-$15
Hooray for Everything with Neighborhood Brats, Cat Party, and La Corde. Stork Club. 8 p.m. $5
Hot Electric! Devon Violence. 9 p.m. $8
Ska Night featuring Mafia Rude, [illegible] Sound, [illegible], Rain City Saints, and Corporate Cannon. 924 Gilman. 7 p.m. $10
Terry Malts with Baklavaanna, Big Cosmos, and [illegible]. 1-2-3-4 Go Records. 7 p.m. $5

Soul, Funk, R&B & Hip-Hop

DJ Ball [illegible] Tommy's Locker. 6 p.m. free
Pooch Stevens and The Soup Bowl
Hammers with Black Shades. Shattuck Down Low. 9 p.m. free

World, Latin, Reggae & Reggaeton

Ley Boleros with Cuban salsa dance lesson at 9 p.m. Ashkenaz. 9:30 p.m. $10-$12

SAN FRANCISCO

Blues, Folk & Country

BB King Tribute with Billy "Big Daddy" Cade, [illegible]. 8 & 10 p.m. $20
Earnest East [illegible] Saloon. 8-11 p.m. free
Marlboro di Matteo Italian folk music with Shen Mignone. Caffè Trieste. 10:30 a.m.-12:15 p.m. free
The Wild Kindness with Hudson Bell and Ensign Katz. Lush. 8 p.m. $7

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8 pm Cuban Salsa [illegible] lesson

SUN 1/22 7:30 pm $20 $15 adv/stu
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GRATEFUL DEAD NIGHT
STU ALLEN & MARS HOTEL
8 pm Broadcast of "Dead to the World"

THU 1/26 8:30 pm $5
OPEN MIC
SONGWRITERS' OPEN MIC
featuring Graham [illegible]

FRI 1/27 9:30 pm $15 $12 adv/stu

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28 BOCA DO RIO / ZAMBO 29 CHUCK PENTA / WAYNE
27 CAFE HONEYDROPS 28 BOB MARLEY TRIBUTE

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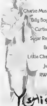

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Sugar Ray Norcia
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June Core
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C&C

Jazz, Lounge & Cabaret

Dee Mardara Trio live jazz, Ana Mandara, 6-11:30 p.m., free

Eddie Pasternak Duo with guests, [illegible] San Francisco, 6-9 p.m., free

George Mitchell Scott Howard, 8:30 p.m.

Rock & Pop

Cone to Theory CD release with Booming Empire and [illegible] Diplomat, [illegible] of the [illegible], 10 p.m., $12-$14

[illegible] with David J, [illegible] Club, 9 p.m., $18

The [illegible] with Songs for Snakes, Sunset [illegible], and The Last Free Man (happy hour show), Thee Parkside, 3 p.m., free

The Filthy [illegible] Ashkenaz with The [illegible] (CD release) and The Deadly Gallows, The Knockout, 9 p.m., $8

Forrest Gay with [illegible] and Le Man, [illegible] Shop, 8 p.m., $10, $12

Rafter Williams afternoon and evening shows, Great American Music Hall, 2:30 & 8 p.m., $18, $20

The Kennedy Veil with In Remembrance, [illegible] and Gary [illegible] Studio Alert, Thee Parkside, 8 p.m., $5

[illegible] with [illegible] Band and [illegible], Slim's, 8 p.m., $15

[illegible] with No Use For A Name, [illegible] Marley and guests, The Fillmore, 8 p.m., $25

[illegible] with [illegible] and the [illegible], Make-Out Room, 7:30 p.m., $8

Tortured Thunder with The [illegible], The Fisherman Three and John [illegible] (Cany's), Hemlock Tavern, 9:30 p.m., $7

The [illegible] The Independent, 8 p.m., $25

More Listings Online
Get info about hundreds of musical events at EastBayExpress.com or m.EastBayExpress.com

Soul, Funk, R&B & Hip-Hop

2 Rocks Pop [illegible] Club, 9 p.m., $10

[illegible] with [illegible] and The Real [illegible], Boom Boom Room, 9:30 p.m., $20

[illegible] a musical and spoken word tribute to Dr. Martin Luther King, Jr., [illegible] Room, 10 p.m., $20-$30

Saturday Night Soul Party with [illegible] and [illegible], Elbo Room, 10 p.m., $5-$10

Theophilus London with [illegible], [illegible], 9 p.m., $15

World, Latin, Reggae & Reggaetón

Oakland with [illegible], Brick & Mortar Music Hall, 9 p.m., $8-$10

SUNDAY 22

EAST BAY

Blues, Folk & Country

Americana Unplugged [illegible], 8 p.m., free

[illegible] High Street Station Cafe, 3 p.m., $5-$15

Oakland, [illegible] 100th anniversary tribute to Woody Guthrie, Ashkenaz, 7:30 p.m., $15, $20

Fiddlers Jam [illegible] United Methodist Church, 1:30-5 p.m., free

[illegible] Jam Sessions [illegible] hosts a different blues band every week, [illegible] Restaurant, 5 p.m., free

Joseph [illegible] with [illegible] and Band [illegible], Subterranean Arthouse, 9 p.m.

Sunday Morning Jazz with [illegible], Caffe Mediterraneum, 10 a.m., free

Classical & Opera

[illegible] Music Sundays St. John's Presbyterian Church, 3 p.m., $10-$20

Elizabeth [illegible] [illegible], St. [illegible] Episcopal Church, 7:30 p.m., $10, $25

Oakland [illegible] with conductors Martha Stoddard & [illegible]

VENUE DIRECTORY

EAST BAY

[illegible] Street Art Gallery [illegible] Telegraph Ave., Oakland, 510-[illegible]

924 Gilman 924 Gilman St., Berkeley, 510-525-9926

Air [illegible] 492 9th St., Lower Patio, Oakland, 510-444-2347

Albatross Pub 1822 San Pablo Ave., [illegible], 510-843-2473

The Alley 3325 Grand Ave., Oakland, 510-444-8505

[illegible] Music 2455 Telegraph Ave., Berkeley, 510-549-1125

[illegible] 31 Monte Vista Ave., Moraga, 925-[illegible]

Art [illegible] Gallery & Cultural Center 2905 Shattuck Ave., Berkeley, 510-472-3170

Ashkenaz 1317 San Pablo Ave., Berkeley, 510-525-5054

The Baltic 135 Park Pl., Point Richmond, 510-237-1000

[illegible] and Bar 917 17th St., Oakland, 510-444-2266

[illegible] Theatre for the Arts 1801 [illegible] St., Alameda, 510-523-[illegible]

The [illegible] [illegible] B St., Hayward, 510-[illegible]

[illegible] 1805 Telegraph Ave., Oakland, 510-763-7711

[illegible] 2600 San Pablo Ave., Oakland, 510-548-5898

[illegible] [illegible] Walnut St. #B, Berkeley, 510-549-[illegible]

Cafe 1330 1330 [illegible] St., Walnut Creek, 925-938-[illegible]

Cafe 21 2111 Franklin St., Oakland, 510-[illegible]

[illegible] 428 3rd St., Oakland, 510-[illegible]

[illegible] 3300 Grand Ave., Oakland, 510-465-4224

[illegible] Lounge 5422 College Ave., Oakland, 510-[illegible]

[illegible] Sports Bar 1524 Civic Dr., Walnut Creek, 925-933-[illegible]

[illegible] 347 14th St., Oakland, 510-[illegible]

Eagles Hall 2305 [illegible], Kensington, 415-[illegible]

Easy Lounge 3255 Lakeshore Ave., Oakland, 510-338-[illegible]

[illegible] 5001 Martin Luther King Jr. Way, Oakland, 510-[illegible]

[illegible] Lounge 39 Grand Ave., Oakland, 510-832-[illegible]

[illegible] 126 Broadway, Oakland, 510-663-2366

First Congregational Church 2345 Channing Way, Berkeley, 510-848-3696

First Presbyterian [illegible] 2619 Broadway, Oakland, 510-444-3555

Fox Theater 1807 Telegraph Ave., Oakland, 510-548-3000

[illegible] [illegible] Hayward, 510-[illegible]

Freight & Salvage 2020 Addison St., Berkeley, 510-644-2020

Hertz Hall UC Berkeley (Bancroft Way at College Ave.), Berkeley, 510-642-[illegible]

High [illegible] Station 1303 High St., Alameda, 510-[illegible]

Island Paradise [illegible] 1436 Webster St., Alameda, 510-[illegible]

[illegible] [illegible] Berkeley, 510-[illegible]

[illegible] Community Studio of the East Bay [illegible] Walnut St., Berkeley, 510-[illegible]

John [illegible] 1913 Park St., Alameda, 510-[illegible]

Julie's [illegible] 1223 Park St., Alameda, 510-[illegible]

Jupiter 2181 Shattuck Ave., Berkeley, 510-843-8277

[illegible] [illegible] Webster St., [illegible], 510-[illegible]

[illegible] 522 2nd St., Oakland, 510-[illegible]

Kingman's Lucky Lounge 3332 Grand Ave., Oakland, 510-465-5464

[illegible] 818 San Pablo Ave., Albany, 510-[illegible]

La Peña Cultural Center 3105 Shattuck Ave., Berkeley, 510-849-2568

[illegible] 1330 Lakeshore Ave., Oakland, 510-[illegible]

[illegible] 3534 Lakeshore Ave., Oakland, 510-[illegible]

[illegible] 500 Fallon St., Oakland, 510-[illegible]

The Layover 1517 Franklin St., Oakland, 510-834-1517

[illegible] Lounge 2301 [illegible] Ave., Alameda, 510-[illegible]

Lounge 3411 3411 MacArthur Blvd., Oakland, 510-531-3411

[illegible] 2223 [illegible] Way, Oakland, 510-[illegible]

[illegible] Sports Bar & [illegible] 2225 N. Main St., Walnut Creek, 925-[illegible]

[illegible] Lounge 341 13th St., Oakland, 510-[illegible]

[illegible] 5802 MacArthur Blvd., Oakland, 510-[illegible]

[illegible] Lounge 2600 San Pablo Ave., Berkeley, 510-[illegible]

The [illegible] Studio 579 18th St., Oakland, 510-[illegible]

[illegible] 6500 Shattuck Ave., Oakland, 510-[illegible]

Oakland [illegible] 500 12th St., Oakland, 510-[illegible]

Oakland [illegible] 630 3rd St., Oakland, 510-[illegible]

ORACLE Arena 7000 Coliseum Way, Oakland, 510-[illegible]

Amelia's Lounge 3172 Telegraph Ave., Oakland, 510-[illegible]

Paramount Theatre 2025 Broadway, Oakland, 510-[illegible]

[illegible] Studio for the Arts [illegible] Magnolia Ave., Piedmont, [illegible]

[illegible] Piano Company 1728 San Pablo Ave., Oakland, 510-[illegible]

[illegible] Lighthouse 1951 Embarcadero Cove, Oakland, 510-[illegible]

[illegible] 15 13th St., Oakland, 510-[illegible]

[illegible] Studio 2513 Blanding Ave., Alameda, 510-[illegible]

The [illegible] 1745 San Pablo Ave., Oakland

[illegible] 3553 Mt. Diablo Blvd., Lafayette, 925-[illegible]

[illegible] 3700 [illegible] Ave., [illegible], 510-[illegible]

[illegible] 132 14th St., Oakland, 510-444-1224

[illegible] [illegible] Road, Oakland, 510-[illegible]

[illegible] 2204 Shattuck Ave., Berkeley, 510-[illegible]

[illegible] 2400 San Ramon Valley Blvd. (Ste. 120), San Ramon, 925-[illegible]

Shoreline Amphitheatre One Amphitheatre Pkwy., Mountain View, 650-967-3000

[illegible] [illegible] Lincoln Ave., Alameda, 510-[illegible]

[illegible] 2580 N. Main St., Walnut Creek, 925-[illegible]

St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley, 510-848-5107

St. John's Presbyterian Church 2727 College Ave., Berkeley, 510-845-[illegible]

[illegible] [illegible] Oakland Ave., [illegible]

[illegible] [illegible] Telegraph Ave., Oakland, 510-[illegible]

Studio 1510 1510 8th St., Oakland

Subterranean Art House 2179 Bancroft Way, Berkeley, 510-[illegible]

[illegible] [illegible] 14th St., San Leandro, 510-[illegible]

Uptown 1928 Telegraph Ave., Oakland, 510-451-8100

[illegible] 2085 Mt. Diablo St., Concord, 925-[illegible]

Vibes 201 Broadway, Oakland, 510-[illegible]

[illegible] Vineyards [illegible] 5050 Arroyo Rd., Livermore, 925-[illegible]

Wheeler Auditorium UC Berkeley, Berkeley, [illegible]

[illegible] 6501 Telegraph Ave., Oakland, 510-[illegible]

Yoshi's 510 Embarcadero West, Oakland, 510-238-9200

Zellerbach Hall UC Berkeley, Berkeley, 510-642-9988

Zoo [illegible] 532 Grand Ave., Oakland, 510-[illegible]

Lake Merritt United Methodist Church 4 p.m., free

Jazz, Lounge & Cabaret

800 Gaines Trio 47th Street Gallery 4 p.m. $17-$25

Music Night of Gene & His Soul Pilgrims Freight & Salvage Coffeehouse 4 p.m. $20.50-$22.50

Jazz and R&B Night Dorsey's Locker, 4-8 p.m., free

Jim Academic Jazz Quartet classic & contemporary jazz, Coffee and Stuff, p.m., free

Loop! Station Cafe Van Kleef, 9 p.m.

The Trendy Music Trio Nick's Lounge 8:30-11 p.m., free

Pilgrim Food Yoshi's Oakland 4 p.m. $25-$28

Terrence Brewer Trio Moda Restaurant 4 Ba 4:30-9 p.m. free

Yehuda Sisters of Gene Lanesfeel 4:30 p.m. $15-$17

Kids

Silly Sundays Malibar's Cabaret Cocktail featuring Kid Kaleidoscope and members of Vaudevillians Stage Troupe Ashkenaz, 3 p.m. $4-$6

Rock & Pop

Susan's 800 Madness Fest featuring Bare Wires, Uhlu Aroma, Deadbeats, Acorns, Girls and Shortstalk, Eli's Mile High Club, 4 p.m.

Soul, Funk, R&B & Hip-Hop

Sugar Bucket and Her Gone chants with Girl Named T Bass Velanie 7 p.m., free

World, Latin, Reggae & Reggaetón

Domingo de Rumba Afro-Cuban rumba percussion & dance party, Cafe Valparaiso, 3:30-6:30 p.m., free

Musical Art Quintet: Noche Lilac-Dori Rhythms Cultural Works, 2 p.m. $14-$20

Rusty Zinn's Reggae and Rocksteady Revival Cafe Rendez, 8 p.m. $7

SAN FRANCISCO

Blues, Folk & Country

Country Trash Thee Parkside, 4 p.m., free

800 Tycon with Hands 4 Highways and Eric Hannan (Texan Project benefit), Cafe du Nord, 8:30 p.m. $10-$15

Songwriter Sundays featuring Hootie Bethers in the lounge, Yoshi's San Francisco, 5 p.m.-midnight, $3

Sugar Blue Yoshi's SF, 8 & 10 p.m. $26

Terry Mammoths Johnny Foley's Irish House, 9 p.m., free

Classical & Opera

Michael Fabian on piano for Sunday champagne classic, Top of the Mark, 10 a.m.-1 p.m. $69 for brunch plus gratuity and tax

Gospel & Vocal

Gospel Rhapsody with Future Fabian & rotating guests, 1300 on Fillmore, 11 a.m. & 1 p.m. $39 includes brunch

Jazz, Lounge & Cabaret

Curse of the Bay Bay Sunday performances, Sabbat 4 p.m. $20-$30 $65 classic and show

Vince Latimore & Friends featuring Andrew Speight, Sam Grebe-Harriet, S. Mark Gitterman, Boogaloo Saloon, 4:30-8:30 p.m., $5

Rock & Pop

Mad Cows with Sleepwalk, Leviathan, and guests, Ukk & classic Music Hall, 4:30 p.m. $8-$12

The Reno Slots with The Paper Bags and The 4x4 Kiks, The Knockout, 4 p.m. $5

The Silver Threads with the Jay Irvine Band and Make-Up, Make-Out Room 7:30 p.m. $8

Undercover Presents, Mon Drake's Pink Moon 50+ Bay Area musicians chapter by chapter of this Nudest album presented by RALX and Faultline Studios, Photoshop Dogs, 7:30 p.m. $15-$20

Soul, Funk, R&B & Hip-Hop

The Drag Queen Room Rosso Room Bars, 9:30 p.m., free

Wu-Tang Clan with Mos Green, The Regency Ballroom, 8 p.m. $42.50

World, Latin, Reggae & Reggaetón

Ballet Flamenco by Carolina Lugo and Conde Acuña, Bella Pasharonnes, 4:15 p.m. $18-$45

MONDAY 23

EAST BAY

Blues, Folk & Country

Uptown Hubba Hubba live burlesque with Hubba Hubba Revue, The Uptown, 8 p.m. $5

Jazz, Lounge & Cabaret

Taro Ueda & The Violent 300 Yoshi's Oakland, 8 p.m. $12-$15

Rock & Pop

Rock n 800 M-Saloon Fest featuring Meow Jeans, Max Pain and The Groovies, The Creamers, Pangea, and Buzzkill Fix, Eli's Mile High Club, 4 p.m.

SAN FRANCISCO

Jazz, Lounge & Cabaret

Le Jazz Hot Le Colonial, 7 p.m., free

Rock & Pop

Bandit Johnny Foley's Irish House, 8 p.m., free

The Life And Books with Time Stone Driving, Cafe du Nord, 9:30 p.m. $12

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10-44 Folsom 1015 Folsom St., 415-431-1200

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330 Ritch 330 Ritch St. 415-541-9574

1015 Folsom 1015 Folsom St., 415-431-1200

Amnesia 853 Valencia St. 415-970-0012

Amoeba Music 1855 Haight St. 415-831-1200

Anchor 1800 Polk St., 415-771-1036

Red Six 4 Lounge 1 Tillman Pl. 415-362-9750

Herbst Theatre 2087 California St. 415-931-5020

Beach Chalet 1000 Great Highway, 415-386-8439

Beauty Bar 2299 Mission St., 415-285-0323

Blues 2125 Lombard St. Ave 415-771-2583

Bimbo's 365 Club 1025 Columbus Ave 415-474-0365

Biscuits & Blues 401 Mason St. 415-292-2583

Boom Boom Room 1601 Fillmore St. 415-673-8000

Bottom of the Hill 1233 17th St. 415-621-4455

Brava & Mission Music Hall 2789 Market St. 415-500-4700

Brainwash 1122 Folsom St., 415-861-3663

Cafe du Nord 2170 Market St., 415-861-5016

Club International 500 Haight St. 415-558-7131

Cafe Trieste 609 Vallejo St., 415-392-6739

Cat Club 1190 Folsom St., 415-431-3332

The Cellar 685 Sutter St., 415-441-5678

Cobb's Comedy 915 Columbus Ave, 415-928-4320

Club Fugazi 678 Beach Blanco St. 415-421-4222

Elbo Room 647 Valencia St. 415-552-7788

classic Symphony Hall 201 Van Ness Ave 415-864-6000

DNA Lounge 375 11th St. 415-626-1409

Boogaloo Saloon 3466 3rd St., 415-643-8482

Edinburgh Castle 950 Geary St., 415-885-4074

El classic 2700 16th St. 415-437-6500

Elbo 3158 Mission St. 415-282-3325

Elbo Room 647 Valencia St., 415-552-7788

The Endup 401 6th St., 415-646-0999

The Fillmore 1805 Geary Blvd., 415-346-6000

Great American Music Hall 859 O'Farrell St. 415-885-0750

Madrone classic 1131 Polk St., 415-923-0923

Hotel Utah 500 4th St. 415-546-6300

Bottom of the Hill 401 Van Ness Ave., 415-392-4400

Brainwash 500 4th St. 415-546-6300

The Independent 628 Divisadero St., 415-771-1421

Ireland's 32 Bar & Grill 3920 Geary Blvd. 415-386-6173

Johnny Foley's Irish House 243 O'Farrell St. 415-954-0777

Kimo's 1351 Polk St. 415-885-4535

The Knockout 3223 Mission St. 415-550-6994

Madrone Lounge 500 Divisadero St., 415-241-0202

Make-Out Room 3225 22nd St., 415-647-2888

Mezzanine 444 Jessie St., 415-625-8880

Mighty 119 Utah St. 415-762-0151

Milk Bar 1840 Haight St. 415-387-6455

The Music Store 66 Powell Ave. 415-664-2044

Noe Valley Ministry 1021 Sanchez St., 415-454-5238

Park Chalet Brewery 1000 Great Highway 415-386-8439

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Public Works 161 Erie St. 415-932-0955

Red Devil Lounge 1695 Polk St., 415-921-1695

The Country Madrone 1300 Van Ness Ave. 877-929-7849

Revolution Cafe 3248 22nd St., 415-642-0474

Rickshaw Stop 155 Fell St., 415-861-2011

Rite Spot 2099 Folsom St., 415-552-6344

Rock House 372 Mason St. 415-364-1195

Ruby Skye 420 Mason St., 415-693-0777

San Francisco Conservatory of Music 50 Oak St. 415-503-6275

Slim's 333 11th St., 415-522-0333

Skylark 3089 16th St., 415-621-9294

Slim's 333 11th St., 415-255-0333

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Space 550 550 Barneveld Ave. 415-550-8286

Stone Bar 299 9th St., 415-863-0600

Sub/Mission Gallery 2183 Mission St. 415-255-7227

Supperclub 657 Harrison St., 415-348-0900

Swig Bar 561 Geary St. 415-931-7292

Temple 540 Howard St., 415-978-9942

Boom Madrone 3160 16th St., 415-503-6152

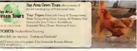
Top of the Mark 999 California St., 415-616-6916

Hotel Tap 608 Bush St. 415-888-8900

Butler Lounge 443 Broadway St., 415-788-0228

The Warfield 982 Market St., 415-775-7722

Yoshi's San Francisco 1330 Fillmore St. 415-655-5600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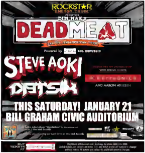
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NOFX plays the Fillmore on 1/20 and 1/21

Woods, Brickshaw Stop, 8 p.m. $13

Wolves in the Walrus Room with [illegible] Ouroboros and Ash Fever, Slim's, 8 p.m. $16

Soul, Funk, R&B & Hip-Hop

Bonnie Bonnie with Erica Dee [illegible] Elbo Room, 9 p.m. $5, $10

TUESDAY 24

EAST BAY

Blues, Folk & Country

Country Western Dance Night with lessons, Vinnie's Bar & Grill, 7:30-11 p.m. free

Whistle Ramblers with Cajun/Zydeco dance lesson at 8 p.m., Ashkenaz, 8:30 p.m. $10

Tuesday Night Live Music This week: [illegible] Jolie & Clifton & [illegible], 7 p.m. $5 suggested

Jazz, Lounge & Cabaret

Ara Magnusson: The Drawing Room Apocalypse Yoshi's Oakland, 8 p.m. $25

The Pleasure Dr. featuring [illegible] [illegible] 8 p.m. free

Eddie Fisherman Duo with [illegible], Cafe Rouge, 8:30 p.m. free

Rock & Pop

The Black Swans with The Fishermen Three, Lauren Horton [illegible], Will Sprott, [illegible] Club, 8 p.m. $6

Soul, Funk, R&B & Hip-Hop

The Mas Gumbo spoken word event with comedy and DJs, Dorsey's Locker, 7 p.m. free

Moorspoon Jupiter, 8 p.m. free

SAN FRANCISCO

All Ages

Sleepy Sun Verdi Club, 9:30 p.m. $10

Blues, Folk & Country

Tom Kinia Prairie residency, Amnesia, 9 p.m.

Jazz, Lounge & Cabaret

Tuesday Night Jump! Stompy Jones plays jitterbug, plus a swing dance lesson, Verdi Club, 8 p.m. $10-$12

Rock & Pop

Barcelona with [illegible] The Sunbird, Cafe [illegible] [illegible] for viewing of Human Trafficking, The Independent, 8 p.m. $10-$40

Omega x Umbrella Park Chalet Brewery, 8:30 p.m. free

The Grapes with The Love Romantics [illegible] Down Dirty Shake, Bottom of the Hill, 9 p.m. $8

Geese Jeans with Pangea, and [illegible] (Ty Segall, Mike Cronin, Charlie Moonheart), The Knockout, 9:30 p.m., $7

Real Images [illegible] CD release, with WATERS, [illegible] Street Music, [illegible] Hall, 8:30 p.m., $8, $10

The Good Comedy with Moss Lonely Hearts and Fierce Creatures, Cafe du Nord, 9 p.m. $12

The Street Street with Max Pato & The [illegible] Swans, Pleasure Town, 9 p.m. $8

Soul, Funk, R&B & Hip-Hop

Ange x Pale Blue Eyes with [illegible] and Her Groove Sector, Brown Room, 8:45 p.m. $5

WEDNESDAY 25

EAST BAY

All Ages

Israeli Chamber Project [illegible] young Israeli musicians perform [illegible] contemporary chamber music, Jewish Community Center of the East Bay, Berkeley [illegible] 1 p.m. [illegible]

Blues, Folk & Country

Chuck Brodsky with Tim Flannery, Freight & Salvage Coffeehouse, 8 p.m., $20.50 $22.50

Jazz, Lounge & Cabaret

and Magnusson: The Drawing Room Apocalypse Yoshi's Oakland, 8 p.m., $25

Bob Eaon & the Sound Wave [illegible] Roadhouse, 8-11 p.m. free

Jazz Theory Performance [illegible] with [illegible] Gators, 5th Street Gallery, 8-[illegible]

Kurt Black Trio original jazz, Cato's Ale House, 6-9 p.m. free

Live Jazz Townhouse Bar & Grill, 7:30 p.m. free

Bonnie Gold Jazz Band [illegible] Park, 7-9 p.m. free

Dan Dibble Sweet jazz with guest [illegible] singers, The Alley, 8 p.m. free

Will Marcus piano music, Campo di Bocce, 4-9 p.m. free

Rock & Pop

Aloha Screwdriver with Clapticulus [illegible] Shine, Eli's Mile High Club, 9 p.m.

Dave Dudley piano covers of [illegible], jazz & pop, Peter's Restaurant, 6 p.m. free

KALX 90.7 FM Presents: Big Tide! The week: The Rentertains, Gypsy Moonlight Band, Radio Keys, and Giant Teen, The Uptown, 9:30 p.m. free

Ian Fundahbe with Chuckleberries, Stork Club, 8 p.m. $5

Mas Night [illegible] Lounge, 8 p.m. free

Six Glue & Wine Room with broadcast of "Food to the World" at 8 p.m., Ashkenaz, 9 p.m. $13

The Giggles with My Life As A Dog, Vibes, 8 p.m. free

World, Latin, Reggae & Reggaeton

Barcelona Night with Reggae Flash and DJ Mondok, Dorsey's Locker, 7-11 p.m., free

SAN FRANCISCO

Blues, Folk & Country

Gaunt Biscuits & Blues, 8 & 10 p.m. $10

Gay Fox CD release, with [illegible] The Slow Friends, Brick & Mortar Music Hall, 8 p.m. $6, $8

Jazz, Lounge & Cabaret

Ben Marcato [illegible] the Mondo Combo Top of the Mark, 7:30-11:30 p.m. $10

[illegible] with Gaucho & Michael Abraham, Amnesia, 7 p.m.

Lakash with the Mitch Marcus Session, Amnesia, 9 p.m. free

Rock & Pop

An Evening With Eric Johnson Slim's, 8 p.m. $35

Jake Mann & The Upper Hand featuring with Tommy Roche and The Bye Bye Blackbirds, Brickshaw Stop, 8 p.m. $6

Mobile Insurgency (members of GWAR) with Pettymouth, Thee Pleasure, 9 p.m. $8

Bonnie Marcus The Bemmas, 8 p.m., $10

Pageant with Swells and Pleasures [illegible], 9 p.m., $8

Rogue Valley with [illegible] (Utah), 8 p.m. $10

Wolves [illegible] 365 Club, 8 p.m. $10

Scars On 45 with Tyler [illegible] the Movies, Cafe du Nord, 8 p.m., $12

Tom Tom Club with The Fire, Mezzanine, 9 p.m. $25

Street Talking with Good Good and Minor Kingdom, Bottom of the Hill, 9 p.m. $8

Soul, Funk, R&B & Hip-Hop

In The Spot Trio featuring members of the Memphersons, Boom Boom Room, 8:30 p.m. $5

Pleasure Sessions Dance party featuring Billy Magic, Pleasuremaker, [illegible] "Get Down" Band [illegible] "The Wizard" Wang, Boom Boom Room, 9:30 p.m. $5

DJ & DANCE

THURSDAY 19

EAST BAY

Academy [illegible] w/ [illegible] and [illegible] Joe G. spinning hip-hop, R&B, dancehall, & Top 40. White Horse Inn, 9 p.m., $5, students free w/ ID.

Club Fever w/ Sound Bern Sound spinning reggae & dancehall, Shadowmane Restaurant, 10 p.m. free

Dance Gina w/ [illegible] Kari & Chris Fox, Shattuck Down Low, 9 p.m., free

Delicious Thursdays [illegible], 10 p.m. free

DJ Adill spinning [illegible], Kingman's Lucky Lounge, 9 p.m. free

DJ Aware [illegible], 9 p.m. free

DJ [illegible] DJs spinning Automatic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant, 9:30 p.m. free

DJ Yrich spinning lounge, Luka's Lounge, 9 p.m.-2 a.m. free

Drop Top [illegible] w/ Salvatore Valentino, Vladimir Composer & Jay Soulé, The Layover, 10 p.m. free

Boogie Boogie w/ [illegible] Power, Noel Nyle, and Uncle Joe, Luka's Taproom & Lounge, 9 p.m. free

Still Raf! indie pop, mash-ups, new wave, Radio, 10 p.m.-2 a.m., free

Indies [illegible] w/ [illegible] plus dance lessons, Vinnie's Bar & Grill, 9 p.m., $10

Shake, Rattle 'n' Roll featuring DJ [illegible] spinning '40s & '50s hits, Forbidden Island, 8 p.m. free

SUPPORTgrOup [illegible] and HuffinPuff spin all vinyl, Jupiter, 8 p.m. free

Tasty [illegible] w/ DJ [illegible] spinning hip-hop & R&B, Club 21, 9 p.m., $12-$20

[illegible] Dance Brasilian spinning [illegible] Carlos Mena and Cecil, [illegible], 8 p.m. free

SAN FRANCISCO

1984 [illegible], 9 [illegible] 80s & new wave, [illegible] Club, 9 p.m. and [illegible] 9:30 p.m., $6

Afrolicious w/ [illegible] Senor Oz & guests spinning Afro-beat, samba-funk, Elbo Room, 10 p.m., $6

[illegible] [illegible] and [illegible] spin hip-hop, hyphy, R&B, & more, The Cellar, [illegible] free

DJ [illegible] spinning world music, [illegible], 8 p.m., free

DJs [illegible] spinning [illegible] & underground hip-hop, Swig Bar, 9 p.m. free

[illegible] & Blend of The Brazilian Girls w/ [illegible], [illegible], 9 p.m., $13-$20

Katy B w/ [illegible], [illegible] and [illegible], [illegible], 8 p.m. $13-$18

Laurent Garnier [illegible] Public Works, 9 p.m., $15-$25

NightLife Weekly event for [illegible], with cocktails, craft fairs, [illegible] science exhibits, and rotating musical guests. This week's feature is [illegible] w/ Geoffrey O'Connor and [illegible], California Academy of Sciences, 6-10 p.m., $12

Pacific Brazilian Time spinning DJ [illegible], Kazoo [illegible], & [illegible], Eve Lounge, 9 p.m. free

Planet [illegible], The EndUp, 10 p.m., $11

[illegible] w/ Ren the Vinyl Archaeologist and guest DJs spinning hip-hop classics, funk, soul, dancehall, reggae, [illegible] breaks, Icon Ultra Lounge, 10 p.m., $8

Soul Thursdays spinning DJ [illegible], guests, [illegible], 9 p.m., $5

Tropicana Night w/ Don Bonelampe & [illegible] guests spinning Salsa, Cumbia, Reggaeton and Merengue, Madrone Art Bar, 9 p.m., free

FRIDAY 20

EAST BAY

43 Sessions [illegible] [illegible] 7" [illegible] Volante, 9:30 p.m., free

[illegible] w/ DJs Eddy [illegible] and No Friends, [illegible] and slow jams, The [illegible] Lounge, 10 p.m. free

Club 21 w/ DJs spinning Latin Jams, Club 21, 9 p.m. $6-$10

spinning w/ DJ Ryan DJ Ryan spinning the hottest music in the Bay Area, White Horse Inn, 9 p.m., $5

El Night DJs spinning Automatic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant, 9:30 p.m. free

[illegible] Lounge w/ rotating DJs, Susie Groove, 7:30-11:30 p.m. free

Friday Night Salsa w/ guest DJs spinning salsa, La Estrellita Cafe, 10 p.m., $5

Friday Nite Jams w/ DJ Guss K, Forum, 10 p.m. $8

Full Spectrum DJ Mere of Oakland Faders w/ early warm up set from Leon Jones, Luka's Taproom & Lounge, 10 p.m. $5-$10

[illegible] Hours w/ DJ [illegible] spinning punk, rock, indie & noise rock, The Missouri Lounge, 9:30 p.m., free

[illegible] The Uptown, 9 p.m., $7

Latin Explosion DJ Jorge [illegible] spins cumbia, salsa, merengue, Banda, Spanish pop, & house, Blind Bull Bar, 9 p.m.-2 a.m. $6-$15

Brazilian weekly in-house DJ series, Amoeba Music, 7-10 p.m., free

Old-School hip-hop and funk, Radio, 9 p.m. free

Oldies Night w/ DJ [illegible] spinning reggae, soca, salsa, & R&B, Island Paradise Club, 10 p.m. ladies free [illegible] 11:30 p.m.

Retrodelicious [illegible], Kingman's Lucky Lounge, 9 p.m. free

Sultry Fridays DJ Lush & Fat Rob spin R&B & soul, Kimball's Carnival, 9 p.m., $5

Testify w/ DJ Jared Phayes spinning northern soul, [illegible], 60s, disco, punk, new wave, & [illegible] 'n' roll, Ruby Room, 10 p.m. free

[illegible] Fridays featuring DJ Tropic spinning [illegible] soca, samba, salsa, merengue, dancehall, reggae, bhangra, Arabic Jams, & more, Conga Lounge, 10 p.m.

SAN FRANCISCO

Benefit for DJ Toph One [illegible] spinning [illegible] Boogie [illegible] for Crew, Scrotes, Chris [illegible] and more, Public Works, 9 p.m., donations

Dial Up spinning featuring Souki, [illegible] Jeffrey Doberry and Dr. Sleep, Public Works, 10 p.m. $5

Dirt! [illegible] Morello, Kapital Marks, & Shane King spin electro, booty bass, house, moombahton, Boogie, hyphy, hip-hop, & party classics, Brazilian Art Bar, 9 p.m., $5 after 10 p.m.

DJ Daddy [illegible] spinning soul, hip-hop, new wave, [illegible] '80s, indie, & pop, Swig Bar, 9 p.m. free

DJ Laborertz [illegible] Souki, [illegible] Art Bar, 6-9 p.m. free

[illegible] Fridays w/ rotating DJs spinning hip-hop, R&B, [illegible], & more, [illegible] Lounge, 9 p.m. $5

Flashback Friday DJs [illegible], [illegible] MCD & Charles Sonnett spin '80s and hip-hop, The Cellar, 10 p.m., free before 10 p.m., $10 after

Fridays at the Bull [illegible] w/ [illegible], & [illegible] spinning soul, funk, & world, [illegible], 6-9 p.m. free

[illegible] w/ rotating DJs, the EndUp, 11 p.m. $10 free before midnight

Lights Down Low w/ [illegible], French [illegible] and Bombaman, [illegible] Bar, 9 p.m.

Indies Hours w/ DJ [illegible] and [illegible], Make-Out Room, 10 p.m. $5

Brazilian weekly in-house DJ series, Amoeba Music, 6-9 p.m., free

[illegible] Visionary w/ [illegible], Brazilian [illegible] Twister Touch[illegible], and more [illegible], 9 p.m. $10

Mighty [illegible] Mighty, 10 p.m., $5

[illegible] w/ [illegible], [illegible], [illegible] Paul [illegible], [illegible] and Christopher [illegible], Club Six, 9 p.m. $10-$20

[illegible] International DJs [illegible] and Marco spin reggae, dancehall, hip-hop, soul, & R&B, Little Baobab, 9 p.m., $5

[illegible] FM (Ha Sol) w/ [illegible], [illegible] Love Mass, [illegible], and DJ [illegible], 1015 Folsom NightClub, 10 p.m., $10-$15

[illegible] w/ DJs [illegible], [illegible] Thomas, Christina [illegible], & [illegible] spinning indie, electro, minimal, and pop, Cat Club, 9:30 p.m., free before 10 p.m., $6

SAILE rotating live performers plus DJ [illegible] Marianne spinning rock, soul, French pop, & R&B, The Knockout, 10 p.m., free

[illegible] dance party hosted by Punkerflay w/ rotating DJs, Asia SF, 10 p.m., $8

Sound w/ [illegible] Bug, [illegible], Twenty, & [illegible], Underground SF, 9 p.m. $5

Tradition 330 Ritch, 9 p.m.

PICKS

Toph One Benefit and Fundraiser

Beloved San Francisco DJ, event producer, cyclist, AIDS/LifeCycle activist, and sometime graffiti artist Toph One was recently the victim of a hit-and-run accident, which put him in the ICU, *San Francisco Bay Guardian* and SF Appeal reported. Although recent Facebook updates say he's improved, Toph still faces a long, grueling recovery and mounting medical bills. So members of the local DJ community joined arms to help. Several of Toph's friends, including Billy Jam, Ren the Vinyl Archaeologist, DJ Pause, Sake One, Kebo 1-9, Myk One, Rasone, J Boogie, Jah Yzer, Irie Dole, Manesh the Twister, Mr E, and DJ Bert will spin at a special fundraiser this Sunday Jan. 22. That's a veritable A-list cast from the local hip-hop and reggae scenes, and you seldom see them all gathered together in a single room — let alone for such a noble cause. The event, which also features open turntables for anyone to spin, happens at SOM. Bar (2925 16th St., San Francisco), 8 p.m., $10-$20 suggested donation, 100 percent of door proceeds and half the bar will go directly to Toph. Som-Bar.com — *[illegible]*

The [illegible] Dubstep Producer Battle

While dubstep's place as always the most accessible genre in the electronic ecosystem, it can really stir up a dance floor in the right environment, and with the right producers calling shots. OG Productions and co-presenter Maurice LaRamee will serve to create that setting in their dubstep producer battle, which will pit three local kingpins against each other in a "Vegas-style" lounge. The contestants — Tarn, Pixel, Kontrol Freqs — all have a vast cache of tracks available on Soundcloud, ranging from sample-driven "brostep" to glitchy curveball, computerized stuff. At this competition they'll each play four back to back, while the audience votes by applause. Organizers also promise catwalks, "furry" walls, full bars, and a formidable sound system. It happens at FUSE Lounge (1198 Market St., San Francisco) on Friday, Jan. 20, 9 p.m., $5 before 10 p.m., $10 thereafter. PuckIF.com — R.S.

BEST OF WEEK
JANUARY 23-29

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THU 1/19
SELECTOR: SUPPORTGROUP
8 pm SUPPORTgrOup meets every Third Thursday on the Jupiter patio to enable each other's ongoing vinyl addiction. DJ Dieb and HuffinPuff will be spinning all their favorite new records. Expect an eclectic mix of funk, disco, house, techno and everything in between. Best enjoyed with a cold beer and a pizza pie!
facebook.com/backman.daniel

FRI 1/20
BEN GRAVES TRIO
8 pm A Jup-regular throughout the 00's, and just having relocated to Nashville, saxophonist/singer Ben Graves makes his way back to the Jup stage with a jazz-americana sensibility fusing many styles from jazz, rock and blues. "With his mix of easy grooves and smooth roots-rock sensibility, Ben Graves delivers incisive observations on the everyday in a honeyed voice." bengraves.com

SAT 1/21
MATT HEULITT TRIO
8 pm Between a brand new blues/rock album forthcoming with Jeff Beck's drummer Narada Michael Walden and his technically devastating art rock band MoeTar, Matthew Charles Heulitt is a guitarist who eats genres for breakfast. The MCH Trio plays jazz like it's the end of the world, ballads as if under a pile of down comforters, and funk as greasy as a Louisiana kitchen. "... this adventurous player shakes it up harmonically or tonally to keep the music sounding bold and unique." —Guitar Player Magazine
myspace.com/mattheulitt

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D&D

VA Fridays w/ rotating Bay Area hip-hop DJs spinning hip-hop. [illegible], 9 p.m., $5

SATURDAY 21

EAST BAY

AD Productions & Headstyle [illegible] spinning R&B & hip-hop. [illegible], 10 p.m. and
Funk Maneuvers [illegible] Rose & Soul Prophets spin R&B, soul, funk, reggae & hip-hop. [illegible] Lounge, 9 p.m., $20
Fuse Motion [illegible] and guests spinning hip-hop & R&B. [illegible], 9 p.m., $5 before 11 p.m.
Freedom Saturdays [illegible] spinning reggae, dancehall, & hip-hop. The Avenue, 9 p.m., free
DJ Night DJs spinning [illegible] pop, mind-blowing rock, & urban hip-hop. [illegible] Restaurant, 9:30 p.m., free
Sasmic Dragon [illegible] and Emily spinning hip-hop, indie, [illegible], & funk. The Missouri Lounge, 10 p.m., free
Downbeat and Lounge [illegible] spinning DJs, [illegible], 1:30 [illegible] p.m., free
Superstar Saturday Night [illegible], [illegible] 9 p.m., $5
La Web Sabado Latin [illegible] night w/ DJs spinning salsa, merengue, & classic plus [illegible]. Club 21, 9 p.m., $8-$15
Magic Milk [illegible] & guests spin soul, [illegible]. [illegible] Lucky Lounge, 9 p.m., free
Pop History 101 DJs spin pop hits from the [illegible], Ruby Room, 10 p.m.-2 a.m., free
Reggae Night [illegible] Lounge, 10 p.m., free
Seismic Dancehall DJ [illegible] & guests spin soul, hip-hop, R&B, [illegible], & more. Luka's Taproom & Lounge, 9 p.m., $10
Mash-Up w/ DJ [illegible] spinning hip-hop, R&B. The Motion Lounge, 8-10 p.m., free

SAN FRANCISCO

Club Downtown w/ DJ Shag spinning the hottest Bay Area club hits. [illegible], 10 p.m., free before 11 p.m. with [illegible]
DJ [illegible] [illegible] Bar, 9 p.m., free
DJ Supertramp w/ [illegible] & Roger [illegible] spinning [illegible] reggaeton, salsa, merengue, and world dance-pop. [illegible] Room, 10 p.m., $3
[illegible] Saturdays w/ DJ Chris [illegible] spinning hip-hop, funk, & [illegible]. [illegible] Lounge, 9 p.m., $5
[illegible] DJs [illegible] spin hip-hop, soul, funk, & reggae. [illegible], 9 p.m., free
Hi-Def [illegible], 10 p.m.
[illegible] Room w/ [illegible] Mighty, 10 p.m., $15-$20
[illegible] lesbian party w/ DJs spinning '80s, new wave & hip-hop. Cat Club, 9 p.m., free
Spinning [illegible] Room Party w/ [illegible] Dance Troupe & DJ Jenny [illegible], plus [illegible] dance [illegible] w/ [illegible] at 9:30 p.m. [illegible], 9 p.m., $10-$15
D.K. [illegible] Amnesia, 9 p.m.
Party [illegible] International DJs [illegible] and [illegible] spin reggae, dancehall, hip-hop, soul, & R&B. Little Baobab, 9 p.m., $5
[illegible] Room, Spinning Party featuring [illegible] Tony D, [illegible] & [illegible] spinning salsa, merengue, bachata, reggae, [illegible], & Latin top 40. [illegible], 10 p.m.
Saturday Night Soul Party Elbo Room, 9 p.m., $10-$15
Seduction w/ DJs spinning hip-hop and [illegible], The Cellar, 9 p.m., free before 10 p.m., $10 after
The Grind w/ DJs [illegible], [illegible] & guests spinning [illegible], [illegible]. The EndUp, 10 p.m., $10

SUNDAY 22

EAST BAY

[illegible] DJs [illegible] Room, & guests spin funk, soul, hip-hop, house, & more. Club [illegible], 10 p.m., free
Club Congas [illegible] Bar, 5 p.m., $8
DJ Harvey Kingman's Lucky Lounge, 9 p.m., free
"King of Kings" DJ Smoke One and reggae [illegible] spin reggae, dancehall, & lovers' rock. Shattuck Down Low, 9 p.m., $10, ladies/students free before 11 pm
Mojo w/ DJ [illegible] spinning soul, funk, & Afrocentric old-school. [illegible] Lounge, 9 p.m., free
Soul Sanctuary Room Community Room, Shoes optional. [illegible], 11 a.m.-1 p.m., donations accepted
The Soul-Full Glow DJ [illegible] and guests spin soulful grooves. Luka's Taproom & Lounge, 9 p.m., free
[illegible] Sunday Taproom DJs spin ska, rocksteady, & roots reggae. The Hatty Ross Club, 7 p.m., free

SAN FRANCISCO

[illegible] DJs [illegible], J. [illegible], and [illegible]. Elbo Room, 9 p.m., $3
Gus and Slut & Winky Slinky Hemlock Tavern, 9 p.m., free
Hip-hop Here DJ [illegible] & reggae spin reggae & dancehall, underground SF, 9 p.m., free before 10:30 pm, $5
Honey Sundays w/ Honey Soundsystem DJs spinning dance music. Paradise Lounge, 9 p.m., $3 after 11 p.m.
Room, Big SF w/ [illegible] [illegible] & free [illegible]. [illegible] Bar, [illegible], $5
Salsa Sundays w/ rotating live [illegible], dance lesson, El Rio, 3 p.m., $8
Sunday Séance w/ DJs Adrian, Vince, [illegible], [illegible], [illegible]. The EndUp, 6 a.m.-8 p.m., $10
Sweater Funk [illegible] Lounge, 9 p.m., free
Whomptuesday Public Works, 9 p.m., $5-$8

MONDAY 23

EAST BAY

Monday Soul featuring DJs D-Sharp, [illegible], The New Parish, 10 p.m., $3
Three-Day Weekend DJ [illegible] spinning hip-hop, R&B & local favorites. Luka's Taproom & Lounge, 9 p.m., free
Underground Lounge [illegible] '80s & [illegible]. [illegible] Radio, 10 p.m.-2 p.m., free
Wanna Hang Out? w/ [illegible] spinning rock and roll, soft hits, [illegible], & [illegible]. The Seismic Lounge, 10 p.m., free

SAN FRANCISCO

DJ Kase spinning Room, soul, rare grooves, & [illegible] Bar, 9 p.m., free
I Rock Mondays DJ [illegible] & guests spin hits and rarities from the '70s to [illegible], Underground SF, 10 p.m., free
Karaoke Mania presented by Glenny Kravitz, the Karaoke Shark. The Cellar, 9 p.m., free
[illegible] [illegible] soul, funk, hip-hop, reggae, [illegible], Afrobeat, & more. Little Baobab, 11 p.m., $3
[illegible] w/ DJ Orlando, plus [illegible] Cafe Cocomo, 7:30 p.m., $5, lessons $10
[illegible] with DJ [illegible] & the [illegible]. [illegible] Love Songs from the [illegible] and Poland [illegible], 7 p.m., $3. [illegible] Tavern, 10 p.m., free
Monday Vinyl w/ DJ Jenny [illegible] spinning an eclectic mix of vinyl. El Rio, 9 p.m.-1 a.m., $2
Skylarking w/ DJs [illegible] & [illegible] spinning roots, dub, dancehall, and reggae. Skylark, 9:30 p.m., free
Spirit Sundown w/ DJs [illegible], [illegible], & [illegible] spinning funk, soul, hip-hop, [illegible], [illegible], and [illegible]. [illegible], 10 p.m., free

TUESDAY 24

EAST BAY

DJ [illegible] Heavy spinning rock, indie, punk, new wave & [illegible]. The Motion Lounge, 10 p.m., free
DJ [illegible] spinning punk. Lost Weekend Lounge, 9 p.m.-2 a.m., free
Escape college night featuring DJ Speedy & DJ [illegible]. Club 21, 9 p.m., free
[illegible], Salsa Vinyl [illegible], & [illegible], free
Soul Pysh DJs [illegible] & Serg spinning reggae & world beats. Luka's Taproom & Lounge, 9 p.m., free

SAN FRANCISCO

[illegible] Up [illegible] and guests spin reggae, dancehall, hip-hop, & funk. Free before 11 p.m., $5 after, 10 p.m., $5
DJs [illegible] & [illegible] spinning funked-up beats, underground hip-hop, & grooves. Swig Bar, 9 p.m., free
Old-School Hip-Hop & SF Fusion Little Baobab, 9 p.m., $3
Pacific Standard Time hip-hop & soul w/ DJ [illegible] plus live guests, 330 Ritch, 10 p.m., $5
Seismic [illegible] w/ [illegible], [illegible], plus MC [illegible], Underground SF, 9 p.m., $5
[illegible] w/ DJs [illegible], [illegible], & guests spinning [illegible] '90s hip-hop. The Cellar, 10 p.m., free
[illegible] w/ [illegible], [illegible] Vic Vanderson, DJ [illegible] and [illegible], Elbo Room, 9 p.m., $5

WEDNESDAY 25

EAST BAY

Room, Day w/ The Jet & [illegible] of Seismic. The Motion Lounge, 10 p.m.-2 a.m., free
The Jet Set w/ DJ Santero and special guests. Luka's Taproom & Lounge, 9 p.m., free
The Jump Off: Bump Day Hip-Hop w/ DJs spinning hip-hop. Club 21, 9 p.m., $6-$15
Sweater Standard w/ DJ [illegible]. The Layover, 9 p.m., free
Mass Fight featuring [illegible] Mowy spinning metal vinyl, and Mass Standards Saloon, 10 p.m., free
[illegible] open-mic poetry [illegible] by DJ music. AIR Lounge, 8-10 p.m.
Persuasion Latin cowboy night w/ soul, [illegible], [illegible] and Pop, 7 p.m., $8-$15
Rebel Punk, indie, new wave, & classic rock w/ DJ [illegible], Ruby Room, 10 p.m.-2 a.m., free

SAN FRANCISCO

1002 Nights DJ [illegible] & Seismic spins North African & Middle Eastern grooves. Underground SF, 9 p.m., $5
[illegible], Rhymes, Life MC Competition [illegible] Lounge, 7 p.m., $10
[illegible] & Ecko 330 Ritch, 9 p.m.
Room, New Wednesdays w/ DJs [illegible] & [illegible] spinning hip-hop, top 40, reggae, R&B, & more. [illegible], 10 p.m., free
[illegible] Seismic w/ DJs [illegible], [illegible], & [illegible] spinning [illegible]. Elbo Room, 10 p.m., $5
Club [illegible] w/ DJs [illegible], [illegible], and Justin. Elbo Room, 10 p.m., $3
Ooo-Lah w/ [illegible] & and [illegible], Swig Bar, 9 p.m., free
DJ Seismic spinning stripped-out [illegible], new school soul, underground hip-hop, & stripped-down [illegible]. Swig Bar, 9 p.m., free
DJ [illegible] spinning [illegible] & [illegible], Little Baobab, 9 p.m., $3
Seismic DJs spin hip-hop, R&B, reggae, & club classics, The Cellar, 10 p.m., free
Whiskey Wednesday [illegible] & [illegible] spin classics, hip-hop, reggae, funk, & soul. Skylark, 9 p.m., $5
[illegible] featuring DJ [illegible]. Public Works, 9 p.m., free
[illegible] w/ rotating guest DJs. [illegible], 9 p.m., free before 10 p.m., $5

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FRI 10PM $10 | THE GOOD LIFE
MAX KANE & DJ MERE
[illegible]

SAT 10PM $10 | SMOOVE SATURDAYS
DJs MARK DIVITA & G-FUNK
[illegible] hip hop, [illegible] & world flavors

SUN 9PM | THE SOUL FULL GLOW
RESIDENT DJ AEBLDEE
[illegible] music to dancing. Get up!!

MON 9PM | THREE DAY WEEKEND
DJ [illegible] SLIM [illegible] hip hop & soul
[illegible]

TUES 9PM | SOUL FYAH
RESIDENT DJ JUAN & DJ SERG
reggae & [illegible]

[illegible] Latin Explosion at Luka's
The Jet Set
Wed. 1/25 8pm
Resident DJ Santero
BOOMBAT [illegible] live performance
[illegible] hip hop sound from Quebec

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THU 1/19 8PM $8-10 | THE BERKELEY BALKAN BACCHANAL
[illegible] ZOYRES, JANAM, [illegible]

FRI 1/20 8:30PM $7/10 | [illegible]
THE MOORE BROTHERS
THE [illegible] ORL[illegible]ADATE

SAT 1/21 8:30PM $8/10 | Hip Shakin' Roots, Blues & Jam Band Sounds
BUFFALO ROAM (20th Anniversary)
DEAD WINTER CARPENTERS

SUN 1/22 2:30PM | The Starry Day Matinee presents
ALISON FAITH LEVY'S WINTER WONDERLAND KIDS SERIES
THE CORNER LAUGHERS

THU 1/26 8PM $8-10 | [illegible]
FUNKY KINGSTON PRESENTS
RUSTY ZINN & HIS ALL-STARS

FRI 1/27 8:30PM $5 | [illegible]
[illegible] ASH REITER
TRAILS & WAYS [illegible]

SAT 1/28 8:30PM $8-10 | SEAWEED SWAY PRESENTS
[illegible]
THE RANGE OF LIGHT WILDERNESS, [illegible] BELLES

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STARRY PLOUGH IRISH CEILI
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LEGAL NOTICES

Fictitious Business Name Statement
File # 458329
[illegible]
1/18, 1/25, 2/1, 2/8/2012

Fictitious Business Name Statement
File # 458180
[illegible]
1/4, 1/11, 1/18, 1/25/2012

Fictitious Business Name Statement
File # 458542
[illegible]
12/28, 1/4, 1/11, 1/18/2012

Fictitious Business Name Statement
File # [illegible]
[illegible]
Stoolbak Soda, LLC
12/28, 1/4, 1/11, 1/18/2012

Business Business Name Statement
File # 459281
[illegible]
1/11, 1/18, 1/25, 2/1/2012

Fictitious Business Name Statement
File # 458904
[illegible]
Spindrift Coffee
1/11, 1/18, 1/25, 2/1/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 459574-79
[illegible]
1/18, 1/25, 2/1, 2/8/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 459853
[illegible]
1/18, 1/25, 2/1, 2/8/2012

Fictitious Business Name Statement
File # 459718
[illegible]
1/11, 1/18, 1/25, 2/1/2012

Fictitious Business Name Statement
File # 459750
[illegible]
The Herb Nest
1/11, 1/18, 1/25, 2/1/2012

Fictitious Business Name Statement
File # 459687
[illegible]
1/11, 1/18, 1/25, 2/1/2012

Business Business Name Statement
File # 459919
[illegible]
1/11, 1/18, 1/25, 2/1/2012

Fictitious Business Name Statement
File # 459936
[illegible]
MyProperties
1/18, 1/25, 2/1, 2/8/2012

Fictitious Business Name Statement
File # 459941
[illegible]
1/18, 1/25, 2/1, 2/8/2012

Fictitious Business Name Statement
File # 460956
[illegible]
1/11, 1/18, 1/25, 2/1/2012

Fictitious Business Name Statement
File # 459956
[illegible]
1/18, 1/25, 2/1, 2/8/2012

Fictitious Business Name Statement
File # 459956
[illegible]
1/18, 1/25, 2/1, 2/8/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 460058
[illegible]
Business & Statement Consulting Services LLC
1/18, 1/25, 2/1, 2/8/2012

Fictitious Business Name Statement
File # 459954
[illegible]
1/18, 1/25, 2/1, 2/8/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: HG12603140
Superior Court of California, County of Alameda
24405 Amador Street
Hayward, CA 94544
TO ALL INTERESTED PERSONS: [illegible]
NOTICE OF HEARING
[illegible]
1/18, 1/25, 2/1, 2/8/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: RG11605304
[illegible]
NOTICE OF HEARING
[illegible]
1/18, 1/25, 2/1, 2/8/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: RG11600132
[illegible]
NOTICE OF HEARING
[illegible]
12/28, 1/4, 1/11, 1/18/2012

it's
not

's
fault

by TheShelterPetProject.org

SHELTER
adopt

NOTICE OF TRUSTEE'S SALE TS No. 11-0090313 Title Order No. 11-0075146 Investor/Insurer No. 872295169 APN No. 049-1536-087 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 03/13/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by JEFFREY S RUBENSTEIN, dated 03/13/2007 and recorded 3/19/2007, as Instrument No. 2007109547, in Book , Page), of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 02/14/2012 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 6400 CHRISTIE AVENUE #5206, EMERYVILLE, CA 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $346,109.50. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 12/10/2011 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281 8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# 4176402 01/18/2012, 01/25/2012, 02/01/2012

NOTICE OF TRUSTEE'S SALE TS No. 11-0117711 Title Order No. 11-0098464 Investor/Insurer No. 117013091 APN No. 049-1530-093 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 11/22/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by GARY KRAMER AN UNMARRIED MAN, dated 11/22/2006 and recorded 12/1/2006, as Instrument No. 2006442957, in Book , Page), of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 02/10/2012 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 78 EMERY BAY DRIVE, EMERYVILLE, CA 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $352,897.29. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 01/18/2012 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281 8219, Sale Information (626) 927-4399 By: -- Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# 4177238 01/18/2012, 01/25/2012, 02/01/2012

Trustee Sale No. : 20110019800465 Title Order No.: 110452547 FHA/VA/PMI No.: NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 4/08/2003. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. NDEX WEST, LLC, as duly appointed Trustee under and pursuant to Deed of Trust Recorded on 05/01/2003 as Instrument No. 2003254518 of official records in the office of the County Recorder of Alameda County, State of CALIFORNIA. EXECUTED BY: SILVIA C HOTARANU AND FILOFTEIA HOTARANU, WILL SELL AT PUBLIC AUCTION TO HIGHEST BIDDER FOR CASH, CASHIER'S CHECK/CASH EQUIVALENT or other form of payment authorized by 2924h(b), (payable at time of sale in lawful money of the United States). DATE OF SALE: 1/25/2012 TIME OF SALE: 09:00 AM PLACE OF SALE: Scottish Rite Center, 1547 Lakeside Drive Oakland, CA 94612. STREET ADDRESS and other common designation, if any, of the real property described above is purported to be: 5855 HORTON STREET UNIT 610, EMERYVILLE, CA 94608 APN#: 049-1325-060 FKA 049-1325-008-04 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, under the terms of said Deed of Trust, fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $92,844.94. The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located. FOR TRUSTEE SALE INFORMATION PLEASE CALL: PRIORITY POSTING & PUBLISHING, INC. 17501 IRVINE BLVD., SUITE ONE TUSTIN, CA 92780 714-573-1965 www.priorityposting.com NDEx West, LLC as Trustee Dated: 12/19/2011 NDEx West, LLC MAY BE ACTING AS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. P904606 1/4, 1/11, 01/18/2012

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NOTICE OF TRUSTEE'S SALE T.S. No. CA1100042286 Loan No. 7425758554 Insurer No. YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 09/21/2005. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state, will be held by the duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. TRUSTOR: SIAKA CISSE AND MASSINGUE KONE CISSE, HUSBAND AND WIFE AS JOINT TENANTS Recorded 09/30/2005 as Instrument No. 2005421603 in Book XX, page XX of Official Records in the office of the Recorder of Alameda County, California; Date of Sale: 01/30/2012 at 12:30 PM Place of Sale: At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 Property Address is purported to be: 836 WEST MACARTHUR BOULEVARD EMERYVILLE, CA 94608 APN#: 012-0959-007 The total amount secured by said instrument as of the time of initial publication of this notice is $401,953.35, which includes the total amount of the unpaid balance (including accrued and unpaid interest) and reasonable estimated costs, expenses, and advances at the time of initial publication of this notice. Date: 12/28/2011 Executive Trustee Services, LLC dba ETS Services, LLC 2255 North Ontario Street, Suite 400 Burbank, CA 91504-3120 Sale Line: 714-730-2727 Jeanne Petersen, TRUSTEE SALE OFFICER ASAP# 4157246 01/04/2012, 01/11/2012, 01/18/2012

NOTICE OF TRUSTEE'S SALE TS No. 11-0117418 Title Order No. 11-0097848 Investor/Insurer No. 056220096 APN No. 049-1528-058 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 05/07/2004. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by SHERMAN A WONG, A SINGLE MAN, dated 05/07/2004 and recorded 5/14/2004, as Instrument No. 2004212959, in Book , Page), of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 02/10/2012 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 4 CAPTAIN DRIVE #E308, EMERYVILLE, CA 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $187,537.29. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 01/14/2012 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281 8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# 4173979 01/18/2012, 01/25/2012, 02/01/2012

NOTICE OF TRUSTEE'S SALE TS No. 11-0116735 Title Order No. 11-0097469 Investor/Insurer No. 101176436 APN No. 049-1531-472 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 05/24/2005. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by CATHERINE S KWON, AN UNMARRIED WOMAN, dated 05/24/2005 and recorded 5/31/2005, as Instrument No. 2005 220271, in Book , Page), of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 01/27/2012 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 6363 CHRISTIE AVENUE #2427, EMERYVILLE, CA 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $526,544.40. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281 8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# 4154831 01/04/2012, 01/11/2012, 01/18/2012

SAVAGE LOVE

YOU'RE DOING IT WRONG

Plus gay monogamists and parents of a gay teen do it right

By Dan Savage

My thirteen-year-old son came out to us this morning. He plans to tell his brothers in the next few days. We love and accept our son, and this news isn't surprising (but when will the stereotypical neatness kick in?), but we do have some concerns. He has apparently already made the news public at school. Any pointers you can give? We want to make sure he knows that we love him and don't care about his sexuality while at the same time preparing him to deal with those people who do. Also, any advice you can give for when he starts dating would be appreciated.

Dad Seeks Support

"On behalf of advocates for lesbian, gay, bisexual, and transgender youth everywhere, let me be the first to say 'thank you,'" says Eliza Byard, executive director of the Gay, Lesbian & Straight Education Network, which works to create safe school environments for LGBT — and straight — youth. "Simply by giving your son your love and support, you have already significantly increased his chances of living a happy and fulfilling life. The importance of an accepting home cannot be overstated.

"The bad news is that school can be a miserable place for LGBT youth," says Byard. "GLSEN's 2009 National School Climate Survey found that nearly nine out of ten LGBT teens experienced harassment in school in the past year. The good news is that engaged parents can make a huge difference."

So, DSS, while it's admirable that you want your son to understand that you "don't care about his sexuality," you also have to make your son understand that you care about him and that you're aware of the challenges he faces.

"Talk to your son and learn more about his school and his experiences there since coming out," advises Byard. "What kind of response has he received? What supports are in place for him at school? Does the school have a Gay-Straight Alliance? Do students have access to LGBT-affirming resources in the library? Does the school have policies that address bullying? Are there adults in the school community whom he trusts and feels are supportive?"

Call your son's school, DSS, and set up a meeting. Making sure his teachers and school administrators know that you're on your son's side — and they know you intend to hold them accountable — can go a long way toward creating a safe environment for your son at school.

"Send a GLSEN Safe Space Kit to your son's school to give educators the tools they need to provide support and create a safe space in their classroom for your son," advises Byard. "Visible signs of support, such as a GLSEN Safe Space sticker on a door, can fundamentally alter the school experience of an LGBT youth by helping them identify those adults in the community who are supportive."

As for dating and sex:

"Treat your son with the same awkwardness you would your other kids," says Byard. "I'm speaking as a mom myself now. Make sure he has access to all the health and safety information he needs. I have two daughters and want to be absolutely sure they have access to all the information they need to make smart and healthy — and potentially life-saving! — decisions. Make yourself available to talk whenever he needs and welcome his boyfriends inside the house the same way you would if they were girlfriends."

I'm into BDSM and my safe word is "safe word." It's short, memorable, and unmistakable in its intent. Someone recently told me that "any serious BDSM player" would laugh me out of the community if I used that. Is she right? Is she just being a dickhead? Should I have to say something silly like "grapefruit" in order to get my point across?

Grapefruits Aren't Good

I may not be the best person to adjudicate this dispute, GAG, as my safe word is "popcorn." (And yes, I cross my arms over my chest when I use it, as demonstrated here: TinyURL.com/salewordpopcorn.) But in my opinion, the woman who informed you that you would be laughed out of "the community" for your choice of safe word is being a huge dickhead. In fact, it sounds like she has a bad case of You're Doing It Wrong.

YDIW is a social-skills disorder that members of the BDSM community are at particular risk of acquiring. (Others at heightened risk: religious conservatives, sports fans, advice columnists.) BDSMers with YDIW feel they have a right to inform other BDSMers that they're doing it wrong — whatever it might be — even if the "it" being done wrong poses no risk to the YDIW sufferer or anyone else.

BDSM players should speak up, of course, when they witness other BDSMers doing something dangerously wrong. BDSMers who observe dangerous or nonconsensual play at public parties have a responsibility to speak the fuck up before someone is seriously injured. The secondary, tertiary, and quaternary goals of creating a BDSM community were the sharing of skills, the promotion of good play practices, and the holding of dangerous or malicious players to account, respectively. (The primary goal? Getting BDSMers laid.) But some BDSMers confuse a responsibility to speak up when they witness dangerous play for an invitation to critique other people's kinks, sexual interests, preferred fetish roles, safe words, etc.

YDIW in BDSMers — and social conservatives — can be treated and cured through the application of "NO ONE GIVES A FUCK WHAT YOU THINK, ASSHOLE." It should be applied liberally whenever YDIW flares up.

I enjoyed your pieces and posts about monogamish couples. However, it's time for a Savage Love column dedicated to people who are in successful monogamous relationships!

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That's a wonderful idea, COCK. People in successful, long-term monogamous relationships — even those of you who aren't but think you are — are invited to send in their stories. But please refrain from telling everyone who isn't doing it the way you do it that they're doing it wrong. That's my job. ●

Read the *Savage Lovecast* (my weekly podcast) every Tuesday at TheStranger.com/savage
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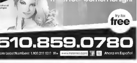

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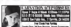
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